

THE HISTORIC BUILDINGS OF DOWNTOWN SALT LAKE CITY

JOHN S. McCORMICK



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FIRST EDITION

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Preface

Old buildings are important. They are worth looking at and thinking about, worth making a commitment to and investing in. They are not just obstacles to progress or merely pleasant diversions that provide entertainment and nostalgia, but tangible links with the past that give people a sense of continuity and identity and help them to understand earlier times, think historically, and view their lives in historical perspective.

This book contains two parts: a brief history of Salt Lake City's downtown area; and histories and architectural descriptions of the historic buildings, nearly one hundred in all, in the section of the downtown between South Temple and Fourth South and Second East and Sixth West streets. A variety of buildings are included: the "grand" buildings of the rich, the famous, the influential, and the privileged; modest commercial structures; warehouses; churches; large and small hotels; former brothels; and buildings that were once part of various ethnic neighborhoods. Deeply woven into the fabric of the community, all of them are important elements in understanding the history of Salt Lake City and have a way of making that history come alive.

Nearly all of the buildings included in the book are either listed on the National Register of Historic Places or have been nominated to it, and most are part of a Multiple Resource nomination that the Utah State Historical Society's Historic Preservation Office has submitted to the National Register.

The book had its origin in a study the Preservation Office undertook for the City of Salt Lake and was the work of many people. Lorraine Pace, Kay Birmingham, Steven Christiansen, John A. Peterson, Fred Aegerter, David J. Singer, James Cartwright, Dennis Defa, Henry O. Whiteside, Trudy Bodily, Skip Knox, and Nola Freeman did most of the initial research while they were interns in the Historic Preservation Office during the summer of 1979. Diana Johnson, Thomas Carter, and Deborah Temme wrote the architectural descriptions. Various staff members of the Preservation Office, including Philip F. Notarianni, John S. H.

Smith, A. Kent Powell, and Allen D. Roberts, had researched and written about a number of individual buildings before this study began, and their information was incorporated into it. Katherine G. Morrissey, Historical Society publication intern during the summer of 1980, initially edited the manuscript, and Stanford J. Layton, managing editor, provided final editing. Cheryl Hartman typed the manuscript, and Robert Welch took most of the photographs and prepared one of the map. Historic photographs are from the Utah State Historical Society collection. Linda Edeiken, Salt Lake City preservation planner, provided much help and support.

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A History of the Salt Lake City Business District

The settlement of Salt Lake City is a unique chapter in the westward movement of the United States. The people who founded the city in 1847 were members of The Church of Jesus Christ of Latter-day Saints. More commonly known as Mormons, they did not come as individuals acting on their own, but as a well-organized, centrally-directed group, and they came for a religious purpose. Their goal was to establish the Kingdom of God on earth. Salt Lake City was to be a religious utopia in the wilderness. Mormons intended that it be not merely a city of man, but a City of God, a New Jerusalem, the Zion of the New World.¹

Founded by Joseph Smith in 1830, the Church of Jesus Christ of Latter-day Saints grew rapidly. By the time Mormons came to Utah, it had 50,000 members world-wide, 20,000 in the United States, and was one of the ten largest denominations in the country. Nineteenth-century Mormons believed that Smith was a prophet through whom God revealed himself, the Mormon church was the one true church, and its members were God's chosen people. As such, they were to "gather" out of a sinful world to a place called "Zion" where they would build the Kingdom of God on earth, dwell together in righteousness, and prepare for Christ's coming. In other words, the Mormon church did not aim just to teach certain doctrines or to get people together regularly to hear God's word. Its goal was the establishment of a perfect society, a model upon which all human society would ultimately be organized.

Suspicion, hostility, and violence prevented the Mormons from establishing their perfect society in New York, Ohio, Missouri, or Illinois. After the shooting of

Joseph Smith and increasing persecution in Illinois, it finally became clear that "Zion could not be gathered in the midst of Babylon." Sometime in the fall of 1845, Brigham Young reached the decision to leave Nauvoo, Illinois, and lead his people to the Far West. Migration began in the spring of 1846, and, after spending the winter in a series of temporary camps in Iowa and Nebraska, an advance party of 148 Mormons left for the Salt Lake Valley. They arrived in July of 1847, along with another twenty or so people, the "Mississippi Saints," who had joined them on the way. By the fall, nearly 2,000 more had come. Within a year there were about 4,000. By 1850, 8,000 Mormons were settled in the valley, and Salt Lake City was firmly established.

Salt Lake City was not settled by separate individuals but by groups of people working in a cooperative manner under the central direction of Brigham Young and other church leaders.² When Brigham Young returned to the Iowa and Nebraska Winter Quarters to direct the emigration of more settlers in 1847, he designated John Smith as president of the valley with a "High Council" of twelve members to advise him. Later, the city was divided into nineteen wards of nine blocks each. A bishop was chosen for each ward. In charge of both religious and secular affairs, he had almost complete control of his ward. Decisions went from Brigham Young and his advisors to the bishops and then to the church membership.

In the first camp meeting after the Mormons entered the valley, it was decided that settlers would not "scatter" their labors but would combine and concentrate their efforts, working cooperatively. A kingdom built in any other way would not be a kingdom of God but a kingdom of the world.

The settlers were divided into committees of work. One group staked off, plowed, planted, and irrigated thirty-five acres of land. Another party located a site for a temple and laid out a city modeled loosely on Joseph Smith's "Plat of the City of Zion." Streets were 132 feet wide and oriented in the cardinal directions to cross at right angles. Land south of the city, called the "Big Field," was fenced for the planting of crops. Farmers lived in town and drove out to their fields each day. Salt Lake City, in short, was set up as a "Mormon Village," and the present business district was part of that village. Such an arrangement facilitated cooperation and in general assured a highly organized community life.

Early on, Brigham Young announced the land policy for Salt Lake. In order to eliminate land grabbing, speculation, and profiteering, land would belong to the community and would be distributed to the people by lottery and on the basis of need. For example, unmarried men would not be entitled to city lots, but polygamists were entitled to a separate lot for each family. Further, people who were given land could keep it only as long as they needed it and used it. Originally no one bought or sold land. The amount and location of a person's land did not depend on who he was and how much he could afford to pay. He was not to decide if and when to sell his land. The community as a whole owned all land, and Mormon church leaders decided who was to get what, and how much, and how long they were to control it.

Similar principles applied to all natural resources. According to Brigham Young, "There shall be no private ownership of the streams that come out of the canyons, nor the timber that grows on the hills. These belong to the people: all the people."³

The decision regarding water was particularly important. Utah was the only Rocky Mountain state in which agriculture was the basis of settlement. In all others, it was mining. In undertaking farming, settlers in the Salt Lake Valley, and the rest of Utah, faced a stiff challenge. Annual precipitation in Salt Lake was only about sixteen inches, and only three inches of that fell during the summer. Irrigation was necessary for permanent settlement. In developing their system of irrigation, Mormons did not rely on private enterprise or individual initiative, but on the united efforts of the entire community. When a group of people needed water, the whole group worked together to build an irrigation system. The local bishop often directed construction, announcing at Sunday meeting what work needed to be done and who was to do it. When the project was finished, each man could use an amount of water proportionate to the work he had put in on the construction.

When Salt Lakers faced a critical food shortage during the winter of 1848-1849, they also dealt with it in a community way. Among the measures taken to cope with the situation were the appointment of a tax collector for public improvements with power to take from the rich and give to the poor and the establishment of a community storehouse system. Administered on a ward basis, each person with a surplus was asked to turn it over to the bishop to be divided among the needy. According to Brigham Young, "If those that have do not sell to those that have not, we will just take it and distribute it among the Poors," and "those that have and will not share willingly may be thankful that their Heads are not found wallowing in the Snow."⁴

During the Mormons' second year in the city, shops, grist mills, flour mills, tanneries, and similar enterprises were established, often by central direction. In January 1849, for example, church leaders directed that "Alanson and Ira Eldredge engage in the business of tanning and manufacturing leather, and that the church exert its influence to sustain them." In a later instance, Henry G. Sherwood was ordered to "build a glass factory as soon as circumstances will permit."

Clearly, the settlement of Salt Lake City was different. Although other western settlements faced similar problems, the Mormons' unity, homogeneity, joint action, group planning, and authoritarianism stamped them as unique. Early Salt Lake City and all of Utah stood in sharp contrast to the other western scattered, specialized, exploitative, "wide open" mining, cattle, timber and homestead frontiers.

For about a generation after its founding, Salt Lake City was very much the kind of society its Mormon founders intended it to be. It was a religious society, with no overriding secular purpose. Religious values infused every impulse, making it difficult to draw a line between religious and secular activities. The city

was essentially a cooperative theocracy that was relatively self-sufficient, egalitarian, and homogeneous. It was a "counter-culture" that differed in fundamental ways from contemporary American society. Gradually at first, however, and then more rapidly, Salt Lake City began to move away from its founders' ideals. Two factors were crucial in that evolution: the coming of the railroad in 1869 and the formal decision of the Mormon church in 1890 to integrate itself into the mainstream of American society.

The completion of the transcontinental railroad in 1869 and the spread of a network of rails throughout the state during the next several decades brought far-reaching changes to Salt Lake City. Utah's geographic isolation ended. The railroad brought an increasing number of non-Mormons into Salt Lake City and in a lesser degree to other parts of the state. It changed the area's economy, allowing the development of large-scale mining and leading the way to the diversified economy that could be integrated into the national picture. Most noticeably, the railroad and related changes transformed the face of the city.

In 1867 Salt Lake City's population was approximately 11,000, of which only about 750 were non-Mormons. By 1891 half of the city's 45,000 inhabitants were non-Mormons.⁵ The rapid increase of non-Mormon residents in Salt Lake and continued Mormon efforts to establish the Kingdom of God combined to divide the population into increasingly hostile camps. Local politics, for example, featured neither of the national political parties and few of the national issues. Instead, there was a "church" party, known as the People's Party, and an "anti-church" party named the Liberal Party. Separate Mormon and Gentile residential neighborhoods developed. While many Mormon residents engaged in agricultural pursuits, few Gentiles owned farms. Two school systems operated in the city, a Mormon system and a non-Mormon one. Fraternal and commercial organizations did not cross religious lines. Sometimes Mormons and non-Mormons even celebrated national holidays like the Fourth of July separately.

The 1890 decision of the Mormon church to abandon efforts to establish the Kingdom of God and accommodate itself to the larger society followed a concerted campaign by the federal government to suppress Mormon polygamy. The Edmunds Act of 1882 outlawed the practice of plural marriage, denied basic political rights to those convicted of polygamy, and placed much of the government of Utah Territory in a five-man presidential commission. The Edmunds-Tucker Act of 1887, under which church property was made liable to confiscation and the LDS church itself was disincorporated, brought further pressure to bear on the church and threatened its very existence. In the face of such pressure, church leaders decided to undertake a process of rapprochement with the United States. In 1890 Mormon president Wilford Woodruff issued a "Manifesto" proclaiming an end to the further performance of plural marriages. A year later the church dissolved its People's Party and divided the Mormon population between the Democratic and Republican parties. Following that, non-Mormons disbanded their Liberal Party. In the next several years the church abandoned its efforts to establish a self-sufficient communitarian economy. It sold most church-owned businesses to private individuals, many of them eastern businessmen. Those

businesses that it did not sell it operated as income-producing ventures rather than as shared community enterprises. In general, as Leonard J. Arrington points out, the means and end of church-owned businesses became nearly identical with those of the world of capitalism about them.⁶

The formal decision of the Mormon church simply accelerated developments of the previous twenty years, and the next two or three decades were a watershed in Salt Lake City's history. It was during the period from the mid-1890s until about 1920 that the balance tipped, and Salt Lake once and for all became "Americanized." By 1920 it no longer offered an alternative to Babylon. Individualism, inequality, diversity, and speculation, all once thought to be characteristics of the outside world, became deeply woven into the fabric of Salt Lake City's life. The city ceased to be different in the fundamental ways it once had.

There was no provision in the original plan of Salt Lake City for a business district. Beginning in about 1850, however, one began to develop. It was centered on the west side of Main Street between South Temple and First South. Through the 1850s and 1860s, commercial development was relatively slow. In the late



The west side of Main Street between First and Second South, 1868. The Eagle Emporium at the far right still stands. The other buildings are gone. Part of William S. Godbe's Exchange Building, at the southeast corner of First South and Main, which housed his "drugs, medicines, chemicals, etc." business, can be seen at the far left. The Tracy Collins Bank building is located there now. Constructed in 1937, it originally housed Montgomery Ward's.

1860s, however, it began to accelerate, and the business district began to expand. By the turn of the century it extended one block deep along both sides of Main Street from South Temple to Fourth South.

Originally, Mormon church authorities distributed all land in the city, including property along Main Street, as "inheritances" to individual Mormons. Much of Main Street became the home of prominent community leaders, including Ezra Taft Benson, Daniel H. Wells, Edward Hunter, Jedediah M. Grant, and the Walker brothers. Some of the inheritances were quickly sold off for commercial use, while others remained residential property throughout the 1880s. When the Daniel H. Wells house, on the southeast corner of South Temple and Main street was demolished in 1889, it was the last of the residences in the central business district.

In 1849, two years after the arrival of the first permanent settlers, James M. Livingston and Charles A. Kinkead brought \$20,000 worth of goods to Utah and established a store in the John Pack's adobe house at the southwest corner of First North and West Temple. The location was close to Union Square (the present site of West High School) where many of the immigrants stopped temporarily upon their arrival in the valley. The next year Livingston and Kinkead erected the first store building on Main Street, about a third of a block south of the Council House on the southwest corner of Main and South Temple. A second mercantile firm, Holliday and Warner, also set up business in Salt Lake City during that year, opening in a little adobe schoolhouse in Brigham Young's block just east of the Eagle Gate. William H. Hooper, who later became one of Utah's leading businessmen, was in charge of the business. The firm subsequently moved to the corner of



The west side of Main Street between First and Second South in the mid-1870s. The building at the far right was constructed in 1864 to house William Jennings' Eagle Emporium and in 1868 became the first home of ZCMI.

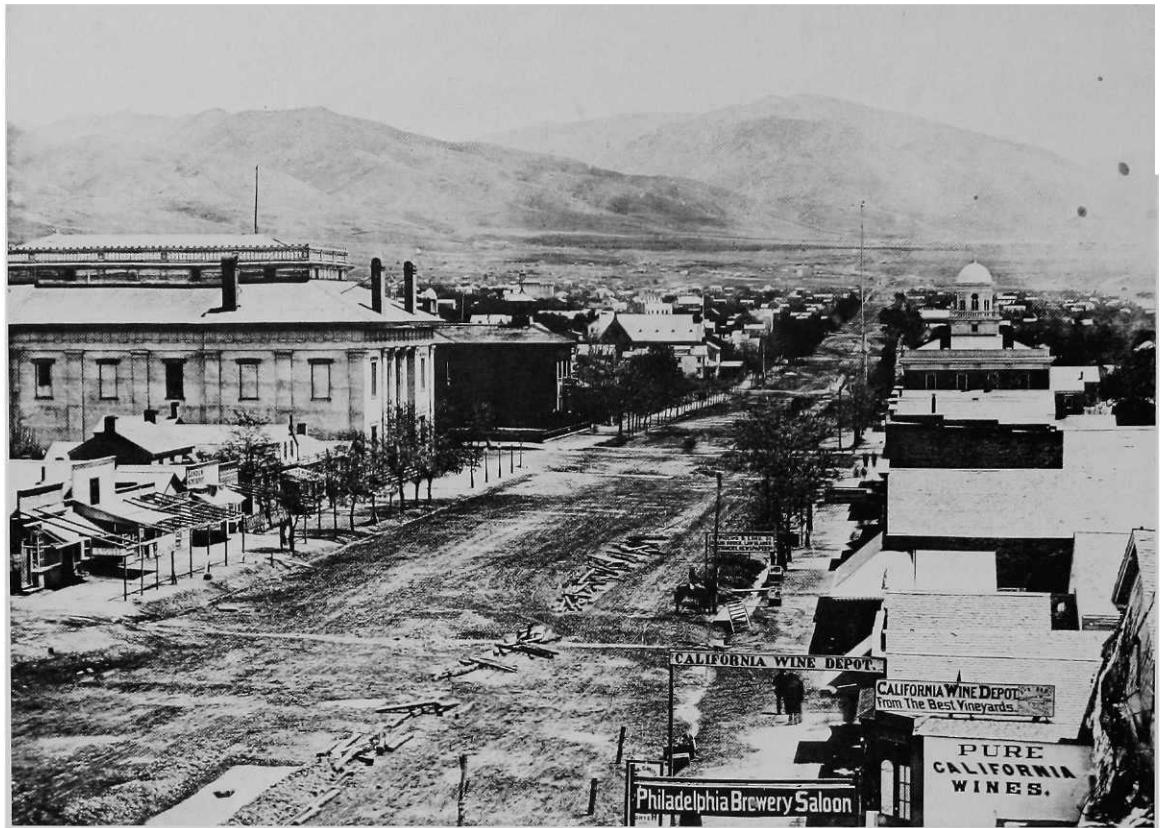
South Temple and Richards Street, where the Vermont Building later stood until it was recently demolished for the Crossroads Mall.

John and Enoch Reese opened the third store in the city, and the second to be built on Main Street, at about 125 South Main, where Wells Fargo and Company was later located. A fourth mercantile institution, J. M. Horner and Company, operated for a time on the present site of the Hotel Utah. The company of William H. Hooper and Thomas S. Williams, which succeeded them, built the third Main Street store, on the northeast corner of Main and First South, where the First Security Bank is now located. In 1857 Williams sold his interest and the firm became Hooper and Eldredge.

The west side of Main Street continued to be the main center of business activity for many years. South of the old Constitution Building the firm of Gilbert and Gerrish operated. Farther to the south stood the store of William Nixon where many of the young merchants of the pioneer period, including the Walker brothers, Henry W. Lawrence, John Chislett, and James Needham, received their business training. In the early 1860s, on the northwest corner of First South and Main, where the McCormick Block now stands, John B. Kimball and Henry W. Lawrence built their spacious two-story commercial building.



The east side of Main Street looking south from First South, about 1870. William S. Godbe's Exchange Building at the southeast corner of First South and Main is at the far left.



First South, looking east from between Main and State streets, about 1872. The large building at the left is the Salt Lake Theatre, located at the northwest corner of First South and State. On the northeast corner is St. Mark's School. The business row extending west from the theatre includes Samuel George Read's London News Depot; Brown's Confectionary, noted for its wedding cakes; C. Sproat's tailor shop; Mrs. Madsen's Millinery Shop; and John R. Clawson's ice cream saloon. On the other side of the street are the California Wine Depot and the Philadelphia Brewery Saloon, which were two of the twenty-five saloons in Salt Lake at the time; Philips and Lord, bookstore; and the San Francisco Chop House. The City Hall is in the background.

While the early business grew slowly, business enterprises expanded rapidly both in numbers and size during the late 1850s and into the 1860s. In 1864 Utah's first millionaire, William Jennings, built his Eagle Emporium on the southwest corner of Main and First South. It is the oldest commercial building in the downtown area. William S. Godbe also built his three-story Exchange Building on the southeast corner of Main and First South, the present site of the old Montgomery Ward Building (now the Tracy Financial Center), while the Walker brothers opened their establishment in the block to the south of Godbe's corner. In rapid succession, other businesses, large and small, began to fill in both sides of the street, and Salt Lake City's Main Street became the commercial center of the territory.⁷

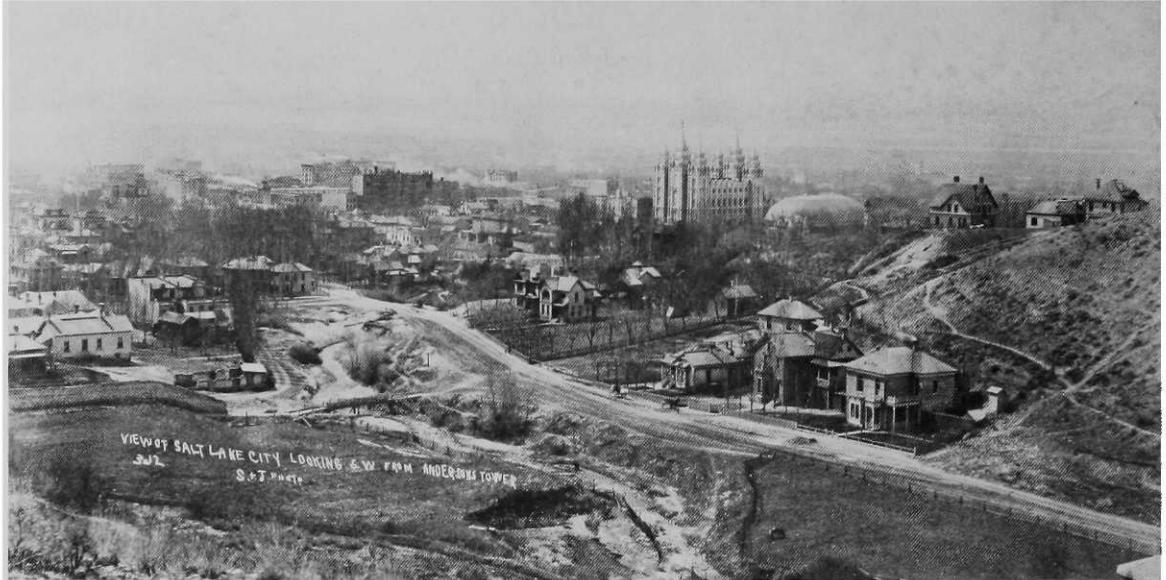
In the commercial affairs of Salt Lake City's early period, non-Mormons, or Gentiles, predominated. Eight of the ten largest income earners in the city between 1862 and 1872 were non-Mormon merchants, and in 1880 Gentiles

owned six of the seven existing banks. Only the Deseret National Bank, which was not organized until 1868, was a Mormon institution. In the same year Mormon authorities sought to advance the "Kingdom of God" and counteract the influence of Gentile merchants by establishing Zion's Cooperative Mercantile Institution (ZCMI). It opened for business in March 1869 in the Eagle Emporium on the southwest corner of First South and Main. The motto, "Holiness to the Lord," accompanied its insignia, the All-seeing Eye. Soon expanding into several different lines, including retail trade, and into several different buildings, ZCMI established itself by 1876 in a three-story structure on the east side of Main between First South and South Temple. Long an architectural and historical landmark, all that now remains of the building is the cast-iron front.

The establishment of ZCMI briefly interrupted Gentile domination of commercial life in Salt Lake City. With the completion of the transcontinental railroad in 1869, however, and the subsequent development of mining in Utah, chiefly by non-Mormons, Gentile domination not only resumed but was strengthened. As Dale Morgan pointed out,⁸ typically the wealth of the West's creation was drained off to other sections, and only in a secondary degree did it go back into the building of the West itself. Salt Lake City exemplified this colonial economy. Its wealth regularly channeled off to the coffers of eastern finance capitalism, paradoxically it became an exploiter in the classic pattern. Virginia City built up San Francisco. On a more modest scale Utah towns were gutted of their substance to



Salt Lake City, 1893, looking southeast across Main Street from the top of the LDS Temple. At the lower left is the Templeton Building, on the southeast corner of South Temple and Main. It was built in 1889 and demolished in 1959 when the present Kennecott Building was constructed.



This view of Salt Lake City looking southwest from Anderson's Tower, at Sixth Avenue and A Street, was taken about 1900.

build up Salt Lake City. The profits of the silver, gold, zinc, and lead from the mines surrounding the Salt Lake Valley built the skyscrapers at the head of Main Street. Copper from downstate mines built those in the Exchange Place district.

The buildings of Salt Lake's central business district and those in the railroad terminal district mirror the city's changing economic and social patterns. Until about 1870 the core of the central business district was the one block area of Main Street between South Temple and First South. By about 1880 it had extended to Second South as Salt Lake moved further and further away from the self-sufficient agrarian community that had originally been planned. Third South became the center by approximately 1890 and Fourth South by the early twentieth century. Few significant buildings remain from Salt Lake's early commercial period. Only the Eagle Emporium (now Zion's First National Bank) at 102 South Main, the First National Bank Building at 161 South Main, the adjoining Hepworth-Carthy building, and a portion of the ZCMI storefront were erected before 1880.

The expansion of the central business district southward paralleled the growth of the Gentile population of Salt Lake City. In general, Mormon businesses concentrated north of Second South, and non-Mormon establishments sprang up beyond Second South. The construction around 1910 of the buildings comprising the Exchange Place Historic District, as well as the establishment of the Judge Building and the New York Hotel, stamped this division even more firmly on the face of the city. These buildings were deliberately constructed as a counterweight to the Mormon concentration at the north end of the city.⁹ Thus, in 1915 the Hotel Utah on the north and the Hotel Newhouse on the south formed the terminals of the main retail shopping district. The prominent Mormon establishments, including its main department store, bank, insurance company, and publishing house



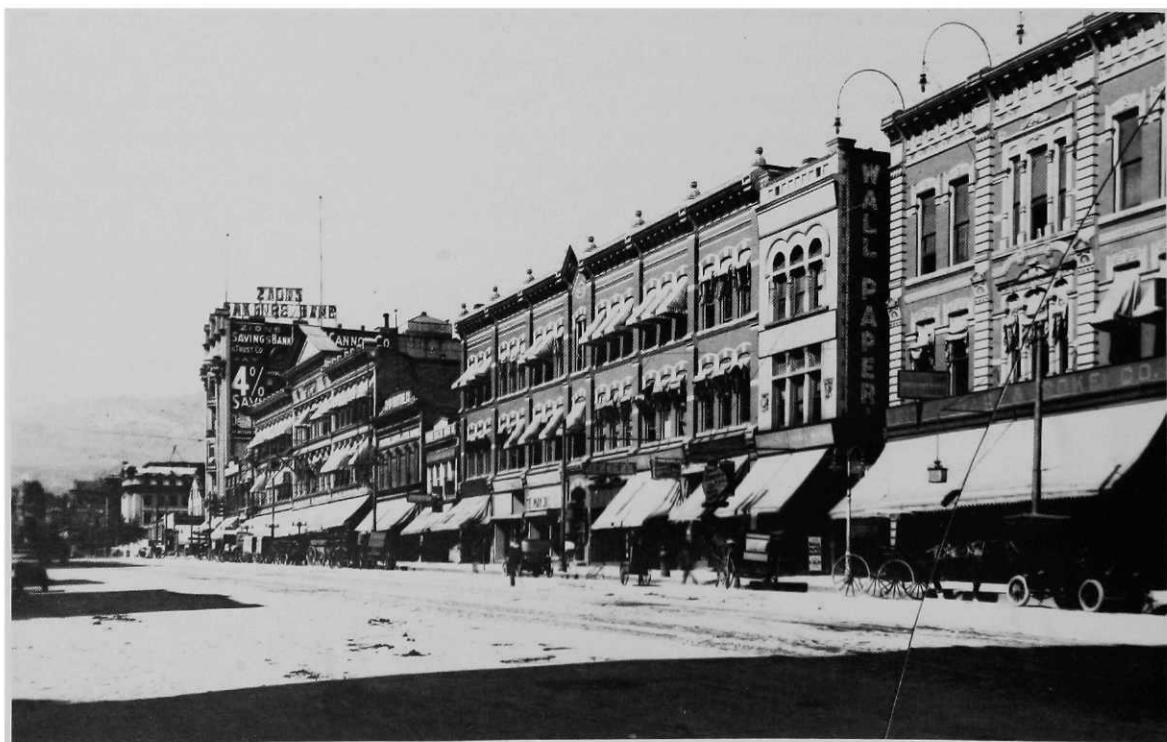
Looking south on Main Street from Second South, 1908. Most of the buildings shown remain today, but have been remodelled and covered with new facades.

were clustered around one end, while Gentile establishments gathered around the other. Within two blocks of the Hotel Newhouse were large non-Mormon department stores, several banks, the stock exchange, and several office buildings, including the Keith-O'Brien Building, the Karrick and Lollin Blocks, the Clift Building, the Greenewald Furniture building, the Salt Lake Stamp Company building, and the Halloran-Clift building, all established by non-Mormons, chiefly from the wealth of the region's mining districts. Across the street from the Hotel Newhouse, and in a sense counterbalancing Mormon Temple Square, stood the large building that housed the United States Post Office and other agencies of the federal government, which were among the earliest Gentile intrusions. This whole pattern should not be exaggerated into an absolute cleavage. Intermingling has always existed in the blocks between the two sectors. Yet the clusters clearly existed.

The city's early commercial buildings, constructed of wood or adobe, were mainly one or two stories high and one, two, or three bays wide. Gabled roofs predominated. An extended false "frontier town" facade, however, often concealed the gabling and caused the roofs to appear flat. In 1855 only three multi-story business buildings stood in the entire city: the Council House, located at the southwest corner of Main and South Temple; the Valley House Hotel, at the southwest corner of South Temple and West Temple, and the LDS Church Tithing

Office, located at the northeast corner of South Temple and Main, where the Hotel Utah now stands.

The smaller buildings housed businesses dealing with the goods and services necessary for the times. The variety along Main Street included clothing stores, especially millinery, boots, shoes, dressmakers and tailors; groceries and provision suppliers; dry goods and general merchandise establishments; bakeries and confectioners; hotels and rooming houses; restaurants and saloons; telegraph, publishing and transportation offices; banking, law, insurance, medical and real estate offices, and assaying and mining offices. In the 1870s there were even blacksmith shops and livery stables. After 1880, however, the face of the city began to change dramatically. Salt Lake experienced a period of rapid growth in the decade of the eighties as the city's population more than doubled. The increase slowed during the 1890s as a result of the effects of the depression of 1893 but accelerated again in the early twentieth century. Overall, between 1880 and 1920, Salt Lake City's population increased nearly six times, from 20,768 to 118,110. One consequence of this growth was a building boom in the late 1880s. Streets were surfaced for the first time, sidewalks paved, open ditches covered, and vacant lots began to be filled with new construction. Masonry, both brick and stone, replaced the early wood frame and the later adobe structures. Many of the new buildings were one or two stories, but there was also an influx of high-rises and multi-story and multi-bay "blocks." By the late nineteenth century Salt Lake City had lost the look of an overgrown agricultural village and had begun to take on its present shape.



The east side of Main Street, looking north from near First South, June 1909.



Main Street, looking north from between First and Second South, about 1912. The Kearns Building, at 132 South Main, is at the far left. The Tribune Building at the far right was torn down in the early 1920's for the present Tribune Building at 143 South Main.

Architecturally, the boom-period structures ranged in style from pre-skyscraper through and beyond Sullivanesque and included several attempts at combining Classical Revival styles of architecture. The seven-story McCormick Block (74 South Main), for example, anticipated Louis Sullivan's skyscraper movement and was a precursor of early modern architecture in Salt Lake City. The eight-story McIntyre Building (68 South Main), almost a direct replica of Sullivan's Gage Building in Chicago, is one of Utah's best example of the Sullivanesque style. The reinforced concrete "fireproof" Kearns Building (132 South Main) is a classical Sullivanesque work, one of the purest and best preserved examples of the skyscraper style in the western states. Also reflective of the period's skyscraper philosophy is the Utah Savings and Trust Company Building (235 South Main). The classical detail on the first two floors of the Deseret National Bank Building (79 South Main) contrast with the limited decoration on the remaining stories typical of post-Sullivan recessiveness. In its effort to intergrate commercial architecture with classical ornamentation, the business district produced the Salt Lake Herald Building (165 South Main) and the Continental Bank Building (200 South Main), both of which combine classical and modern elements. The Tracy-Collins Bank



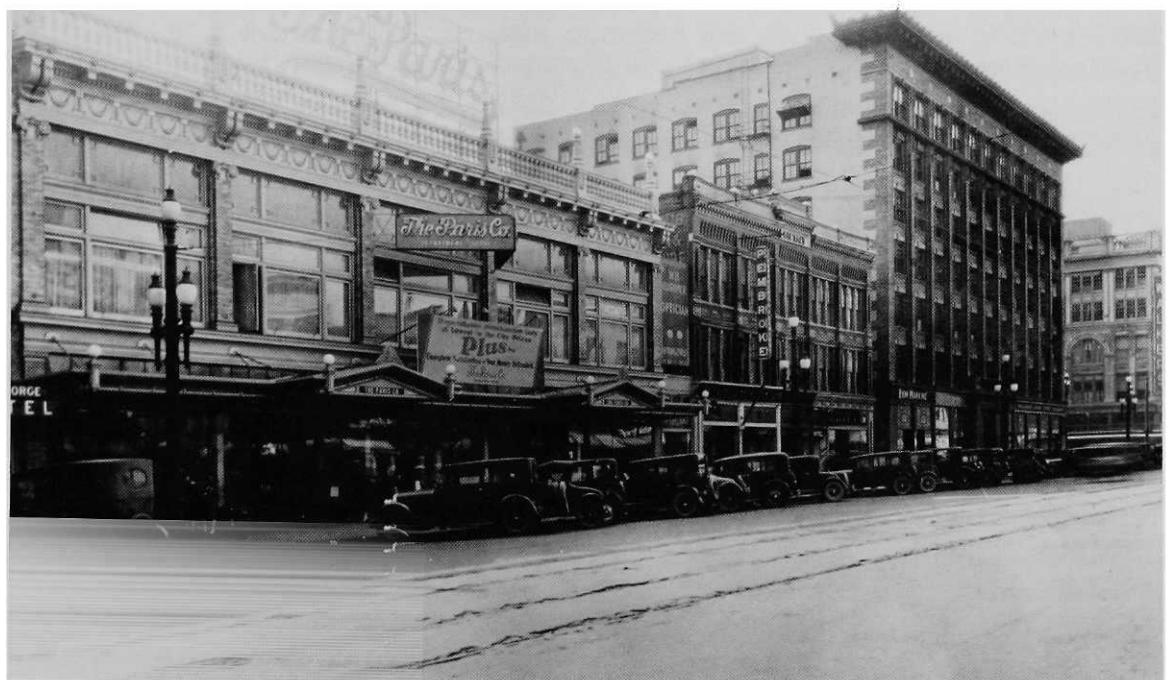
The Salt Lake City Real Estate Exchange prepared this map of Salt Lake City in about 1915.

building (151 South Main), the Eagle Emporium (102 South Main), the Lollin and Karrick Buildings (236 and 238 South Main), done in the Neo-Classical Revival, the Clift Building of Second Renaissance Revival (270 South Main), and the United States Post Office in later Italian Revival style are also typical of this effort. Examples of Romanesque Revival remaining in the city include the Fritsch Block (156 East Second South), Richard Kletting's Utah Commercial and Savings Bank (20 East First South), the Brooks Arcade (268 South State), and the International Order of Odd Fellow's Hall (39 Post Office Place). The first of the two Orpheum Theatres to be built in Salt Lake, now the Promised Valley Playhouse (128 South State), survives as a fine example of Second Renaissance Revival. The second Orpheum, now the Capitol Theatre (42 West Second South), introduced a new and highly decorative style to Salt Lake City — the Italian Revival. The Salt Lake Public Library (15 South State) is a fine example of the Beaux Arts Classical style, and the Federal Reserve Bank (80 East South Temple) of Neo-classical Revival style. The Ezra Thompson/Tribune Building (143 South Main) exhibits the transition from the high relief tendencies of Beaux Arts and Classical Revival to the plainer Art Deco and Art Moderne. The Mountain States Telephone and Telegraph building (98 South State), built in 1947, is a fine example of the Art Deco style. In addition to the above commercial architecture, many downtown buildings have been "modernized" with new facades and other remodelling and might be individually significant if their original facades remain intact under the newer sheathing.

In addition to the CBD, a second part of Salt Lake's downtown area is the railroad terminal district. Situated west of the CBD, it extends from about 300 West Street to 600 West Street and from the Union Pacific Depot on the north at South Temple Street to the Denver and Rio Grande Depot on the south at Third South Street. The area is less structurally dense than the CBD, and land uses and building types are more diverse. Buildings within it include warehouses, small

businesses, a lumber yard, churches, private residences, and what for many years was Salt Lake City's main red-light district. As in the CBD, the majority of the buildings in the area are more than fifty years old. Most of them were built between the mid 1880s and the mid-teens. Also as in the CBD, most of the newer structures were built within the last decade. For the most part, the buildings are not in the same state of good repair that the buildings of the CBD are. On the other hand, fewer of them have been extensively remodelled.

The area had its origin with the coming of the railroad to Salt Lake City in 1870. The transcontinental railroad was completed at Promontory, Utah, forty miles north of Salt Lake City in May 1869. In the next decade, a network of rails spread through the city and through Utah. By 1900 the tracks of fifteen railroads extended north, south, and west within the city, and a terminal district was well established. The coming of the railroad worked a profound transformation on the face of the city. Salt Lake was no longer a Mormon village surrounded by agricultural land. The pattern of land use near the railroad depots and along the railroad tracks changed dramatically, and a "westside" split off from the rest of the city came into existence. The change was gradual, however. For example, half of the block on which the city's first railroad depot, the Central Pacific, was located in 1870 remained residential for fifteen years afterwards. Even so, the transition of the area, while gradual, was unrelenting. The 1880s and 1890s saw the area dotted with more and more wholesale and light manufacturing enterprises, small stores,



The south side of Third South between Main and State streets, 1926. Except for Walker's department store at the far right, all of the buildings shown are still standing. Aside from the seven-story Judge Building, however, they have all been "modernized" with new facades.

rooming houses and hotels, "commission houses," saloons, and the like. The time of the most dramatic change was the first decade of the twentieth century. In those years both the Union Pacific and the Rio Grande Depots were built, half a dozen small and medium size hotels were constructed in the area, including the Peery Hotel (102 West Third South), the New York Hotel (42 Post Office Place), the Shubrick Hotel (68 West Fourth South), the Broadway Hotel (222 West Third South), the Stratford Hotel (169 East Second South), the Hotel Albert (121 South West Temple), and the Hotel Victor (155 West Second South). The value of property near the railroad tracks more than doubled. According to the *Deseret News*, half a dozen "huge warehouses are beginning to rear their heads and the foundation for a great shipping and factory city is being laid." These warehouses included the Crane Building (307 West Second South), the Utah Slaughter warehouse (370 West First South), the Henderson Block (375 West Second South), and the Utah Ice and Storage building (551 West Third South). Salt Lake also experienced the influx of large numbers of "new immigrants" from eastern and southern Europe and Asia and various ethnic communities were established in the area of the railroads.

The central historic features of the railroad terminal district are the warehouse district and ethnic neighborhoods. Beginning in the 1870s, warehouses began to be built throughout the area near the railroads. The Utah State Historical Society has designated the best preserved concentration of these buildings as the Warehouse Historic District. It occupies part of Blocks 61 and 66, Plat A, which are located between First and Third South and Third and Fourth West Streets. As part of the first plat of the city, those blocks were originally divided into eight lots of 1 $\frac{1}{4}$ acres each in keeping with the Mormon intention to establish Salt Lake as a distinctive Mormon village. By 1855 there were twenty private residences on the two blocks and by 1870 there were twenty-nine. This increase of 45 percent paralleled the 50 percent increase in the entire city's population during the same time. According to the 1867 *Salt Lake City Directory*, the residents of both blocks were all Mormons and working-class people. Their occupations included clerk, cabinetmaker, saddler, tanner, teamster, policeman, mason, and stonemason. During the 1880s a gradual but persistent change began to take place. By the middle of the decade two warehouses (now demolished), a lumber yard, and a coal yard existed in the midst of what were still overwhelmingly residential blocks.

During the 1890s additional warehouses were built, including the Symns Wholesale Grocery warehouse, the Kahn Brothers Grocery building, and the Henderson Block, designed by Walter Ware, one of Salt Lake City's leading architects. The first decade of the twentieth century saw Block 61 dissected by a new street, Eccles Avenue, now Pierpont Avenue. On it were located a large produce complex called the Free Farmer's Market and three small warehouses that businessman Aaron Keyser built. The Crane Building, which housed a national plumbing concern, was also built during the decade.

Railroad spurs ran from the main tracks through each block. In the next dozen years seven additional warehouses were built, including Richard Kletting's brick



The west side of State Street looking south from between Second and Third South, 1926. Most of the buildings shown are still standing but have been "modernized" with new facades.

and concrete Jennings-Hanna warehouse. During the 1920s, the N. O. Nelson Manufacturing Company constructed a warehouse for its wholesale plumbing and heating business, and the Firestone Tire and Rubber Company warehouse and the Nelson-Ricks Creamery were built.

Between 1880 and 1920 more than twenty million people immigrated to the United States, many of them from eastern and southern Europe and Asia. Utah received its share of these "new immigrants".¹⁰ Strangers in a strange land, they faced a number of problems: a sense of displacement, ridicule, prejudice, discrimination, and employment handicaps. To help them deal with these problems, they tended to gather together in neighborhoods of the city. Within and around Plum Alley, which ran north and south dividing the city block between Main and State streets and First and Second South, the Chinese developed a micro-community with grocery and merchandise stores, laundries, and restaurants. Italians concentrated on the westside of the city near the railroads where many of them were employed. Greektown was nearby. A Japanese section sprang up in a two-block area of First South between West Temple and Third West Streets, near the city's produce and grocery district.

Predominantly ethnic neighborhoods no longer exist in Salt Lake City. Residents have dispersed throughout the city, and the buildings, for the most part, have been torn down. Chinatown has been completely replaced with large

parking terraces. Other than the Bertolini Block (147 West Second South), little remains of the Italian section. Nearly the entire Japanese district was demolished when the Salt Palace, a sports arena and convention center, was built. Only the Japanese Church of Christ (268 West First South) remains to document the Japanese experience. The Hogar Hotel (136 South Second West) reflects the Basque experience in Salt Lake City. The Holy Trinity Greek Orthodox Church (279 South Third West) remains, as do many of the buildings that once formed the nucleus of Greektown, and they help to convey a sense of the Greek experience in Salt Lake City.

Greeks began immigrating to the United States and to Utah in large numbers during the first decade of the twentieth century. In 1900, according to United States census figures, three Greeks lived in Utah. By 1910 there were about 4000. Initially they were almost entirely male and worked in the mines and on the railroads. In Utah, as elsewhere in the country, they met with prejudice and hostility. Together with other of the new immigrants from eastern and southern Europe they were seen as “depraved, brutal foreigners” incapable of being assimilated into the fabric of American life. To combat in part the hostility they met, incoming Greeks developed a rich and close community life. Everywhere they settled, a “Greektown” sprang up. In Salt Lake it was near the railroad tracks on West Second South between 400 West and 600 West Streets. Along that two block area in 1911, for example, were more than fifty Greek businesses, including boardinghouses, saloons, groceries, clothing and specialty stores, coffeehouses, and Greek newspapers. The coffeehouse in particular was a central institution. Helen Zeese Papanikolas suggests it was the true home of many Greeks. In the gregariousness of the coffeehouses they found a refuge from the ridicule and discrimination they faced and the sense of displacement and malaise they felt.

The building at 537 West Second South housed Greek saloons and restaurants until the early 1920s. The building at 537, rear, West Second South was a Greek bakery from 1912 until 1942, and the one at 543 West Second South housed a Greek grocery, restaurant, saloon, and coffeehouse from the time it was built in 1907 until the mid-1920s. The Moose Oil building at 565 West Second South housed Greek groceries and coffeehouses from 1908 through the 1940s. In 1910 Salt Lake City Mayor John S. Bransford built the Plumas Block (525 West Second South), demolished in 1979, partly as a rooming house for women of the newly established red-light district across the street. In addition, Greek businesses quickly occupied it. Through the 1920s it housed cafes, grocery stores, pool halls, and coffeehouses.

Greektown had pretty well broken up by the 1940s, its demise brought about by the partial assimilation of Greeks into the city’s population, the dislocation caused by the Great Depression of the 1930s, and the onset of World War II.

History is the study of change over time. One useful way to approach that study is through old buildings. From what remains and what is gone, the character of a place emerges. Salt Lake City’s downtown has changed significantly in the 135 years since the city’s founding. Within a generation of its settlement, it began to move away from the kind of place the city’s founders intended it to be. As the

evolution proceeded, the face of the downtown changed. In the 1850s Salt Lake was not a city but a great agricultural Mormon village. Residential plots were in a high state of cultivation. Industry was subordinated to agriculture. Sawmills, gristmills, spinning and weaving, and the making of furniture comprised the main manufacturing activities. A commercial district evolved only slowly. By the turn of the century, the modern city had almost emerged, and in many ways it was not very different from other American cities. As Dale Morgan points out, Salt Lake City contained the same elements found elsewhere:

... glassy show windows which parade up and down Main Street; . . . theaters with their anxious chromium and neon; the pool halls, third-rate cafes, and fourth-rate hotels hanging on grimly to the lateral streets; the smoke-grimed colors of all the business establishments, warring one with another for attention . . . the asphalt which turns tarry under the determined assault of the August sun; the smell of roasting nuts, automobile exhausts, soured milk, and women's perfume; in winter, an acrid, brown smog that would not be done away with. The mystic bonds of Freemasonry, B.P.O.E., Rotary, Kiwanis, and Lions . . . the Chamber of Commerce untiringly merchandises scenery, conventions, and the city's fair name . . . a plenitude of politicians to run the town, and a still greater supply of those wanting their turn, . . . and day in and day out, year in and year out, the corner druggist ministers to the aches, pains, frustrations, aspirations, and appetites of his neighbors — with aspirin, lipstick, douche bags, hair tonic, and chocolate ice cream sodas.¹¹

The face of Salt Lake City's downtown will continue to change and to reflect larger social, economic, and cultural changes. As that happens, the study of the visible past will be a fruitful way to approach Salt Lake's history.

NOTES

¹There is unending literature on the Mormons and their coming to Utah. Especially useful and easily accessible is Thomas F. O'Dea, *The Mormons* (Chicago: The University of Chicago Press, 1957). Another work that provides a brief overview is John W. Reps, *Cities of the American West; A History of Frontier Urban Planning* (Princeton, New Jersey: Princeton University Press, 1979), pp. 286-311.

²The best source on the cooperative aspect of Mormon settlement of Salt Lake City is Leonard J. Arrington, *Great Basin Kingdom; Economic History of the Latter-day Saints, 1830-1900* (Cambridge: Harvard University Press, 1958), pp. 39-63.

³Quoted in *Ibid.*, 52.

⁴Quoted in *Ibid.*, 60.

⁵Paul Wright, "The Growth and Distribution of Mormon, and Non-Mormon Populations in Salt Lake City" (Ph.D. dissertation, University of Chicago, 1970), 8-22.

⁶Arrington, pp. 353-412.

⁷On the early development of Salt Lake City's business district, see A. R. Mortensen, "Main Street: Salt Lake City," *Utah Historical Quarterly* XXVII (July 1959), pp. 275-83, and Dale L. Morgan, "The Changing Face of Salt Lake City, *Utah Historical Quarterly*, XXVII (July 1959), pp. 209-32.

⁸"Salt Lake City: City of the Saints," in Ray B. West, ed. *Rocky Mountain Cities* (New York: W. W. Norton and Co., Inc., 1949), 186-7.

⁹For a list of Mormon-Gentile property ownership in the Central Business District in 1907 see the *Salt Lake Tribune*, October 30, 1907, p 8.

¹⁰The best treatment of this aspect of Utah's history is Helen Zeece Papanikolas, ed., *The Peoples of Utah* (Salt Lake City: Utah State Historical Society, 1976).

¹¹"Salt Lake City: City of the Saints," 185-6.

Significant and Contributory Buildings

in the Business District

Federal Reserve Bank 80 East South Temple



This bank building is a well-preserved example of Neo-Classical Revival architecture. The style has been as popular for public buildings in the twentieth century as the Neo-Classical style was in the late eighteenth and nineteenth centuries. The building was constructed in 1926-1927 at a cost of \$400,000 as the Salt Lake City Branch of the San Francisco Federal Reserve Bank. Its purpose was to act as a reserve bank for commercial banks in southern Idaho, eastern Nevada, and Utah. To make way for the bank building, the famous Gardo House, also known as Amelia's Palace, was demolished.

Albert P. Rockwood originally owned the property on which the bank now sits. In the mid 1870s, Mormon church president Brigham Young bought it from him and commissioned Joseph Ridges, architect and builder of the Mormon Tabernacle organ, to design and construct an official residence for himself and his twenty-fifth wife, Amelia Folsom. As the structure rose, it was given the name Amelia's Palace.

Following Brigham Young's death in 1877, his successor as Mormon president, John Taylor, used the house as his official residence. Taylor's successor, Wilford Woodruff, did not live in the house but used it for offices and official church meetings. A public reception on January 2, 1882, celebrated the completion of Amelia's Palace, by then called Gardo House, named by one of Brigham Young's sons who said the house looked like a sentinel "on guard." During the 1880s it became a secret rendezvous for "underground" polygamists fleeing from federal officials and a meeting place for private

Gardo House

ecclesiastical and political groups. In later years it became the residence of three mining millionaires, Alfred W. McCune, Isaac Trumbo, and Susanna Bransford Holmes, the famous Silver Queen. During World War I she leased the house to the Red Cross. In 1924 she and her husband, Edwin F. Holmes, sold the house back to the Mormon church and moved to southern California. The Red Cross vacated the building when the church planned to convert the residence into the Latter-day Saints University School of Music. Those plans never materialized, however, and in 1925 the church sold the house to the Federal Reserve Bank of San Francisco. Not long afterward the mansion was demolished to make way for the new Federal Reserve Bank building.

In 1959 the Federal Reserve Bank of San Francisco sold the building to Zion's Securities Corporation, a holding company for the LDS church, and moved the branch bank one block south to its present location at 120 South State. Zion's First National Bank operated out of the building from 1959 to 1961. In 1965 Zion's Securities Corporation transferred title back to the Corporation of the President of the LDS church and in 1966 the Church Financial Department, with A. Leroy Price as vice-president and manager, moved in. The LDS Church Finance Department remained at that address until 1972. In 1976 the Bank of Utah assumed occupancy.

The two-story building follows a rectangular plan. Pairs of thin pilasters that give the appearance

of columns separate square window bays. The cornice is nearly flat but includes a crown molding, dentil band, and decorative frieze. The interior of the bank retains many of its original features, including metal trim, although the present occupants have done some remodeling. The integrity of the original design has been maintained, and the bank stands as an important site on South Temple.

Alta Club 100 East South Temple



This building was constructed between 1897 and 1898 at an estimated cost of \$40,000 as quarters for the Alta Club, an organization for prominent Salt Lake City businessmen. The club was organized in 1884 "to present the comforts and luxuries of a home, together with the attraction to its members of meeting each other in a pleasant and social way." The original eighty one members were mainly involved in the mining industry and were all non-Mormons, and Mormons were initially excluded from membership, a reflection of the extreme division that existed between Mormons and non-Mormons in late nineteenth century Utah. After the turn of the century, however, Mormons were gradually admitted to the club, and for the next several decades it was an important instrument of accommodation between Salt Lake's Mormon and non-Mormon communities.

The Alta Club was originally located in the Alta Block between Main and West Temple on Second South St. In 1892 it moved into the upper two floors of the Dooly Block at the southwest corner of Second South and West Temple. At its demolition in 1964 for a parking lot, it was the only building west of the Mississippi that famed American architect Louis H. Sullivan had designed. The Alta Club moved into this building on June 1, 1898.

The architect of the building was Frederick A. Hale. Among the other buildings in Salt Lake City that he designed were the Salt Lake Public Library (now the Hansen Planetarium), the David Keith Residence, the Continental Bank Building, and the Keith-O'Brien Building. (Additional information

about Hale is found in the history of the Keith-O'Brien Building.)

The Alta Club was designed in the Italian Renaissance style, which was popular with men's clubs in the eastern United States at the turn of the century. Characteristics of that style were a horizontal emphasis in the design, different articulations of each story, a molded belt course between floors, arched doorways and windows, and recessed and arcaded balconies. An east wing was added in 1910, almost doubling the size of the building. Since then the interior has changed little. Stained glass windows, gas fitted chandeliers, and wall sconces are among the fine original features. Massive fireplaces in the library and grillroom and much of the original furniture, including hand-carved desks, wing-backed chairs, and marble sinks are still in use.

Salt Lake City Public Library 15 South State



Now the Hansen Planetarium, this building was constructed in 1905 as the Salt Lake City Public Library. From the earliest years of settlement in Salt Lake City, libraries were considered a necessary asset to a civilized community. In 1850 the territory of Utah quickly accepted a federal appropriation for the establishment of a library and appointed William C. Staines as the territorial librarian. The territorial library served as both a law library and a general public library for a period of years. Eventually the collection was divided. The general books were given to the library of the University of Deseret, while the law books remained as the Utah Library. The Mormon church's Seventies' Library also functioned as a public lending library for a number of years. When this service faltered, several private lending libraries sprang up in the city to provide the only library service available to Salt Lake City for many years. In addition, members of the Masonic order, who were interested in educating Mormons out of their "peculiar" beliefs, made vigorous efforts to establish a free public lending library. It was the Ladies Literary Society, however, that was successful in promoting a bill in the 1898 state legislature to permit a tax levy for the support of state public libraries. Salt Lake City moved to take advantage of this provision and created a free public library by purchasing the holdings of the Pioneer Library owned by the Grand Lodge of Utah. For \$1,400 the city acquired a library worth \$24,000 and installed the facility in the City and County Building. Attention was immediately turned to acquiring a more permanent location.

Again the Ladies Literary Society came to the rescue by persuading an eccentric and retiring mining millionaire, John Q. Packard, to donate both land and capital for the construction of a public library building.

The combination of a crusading group of progressive upper-class women and a millionaire eager to fulfill his obligations within the Gospel of Wealth was a scenario common to that era of the nation's history. While most cities have numerous examples of such public munificence, however, it was comparatively rare in Salt Lake City, and this building is the only one of its kind left in the city.

Described at the time of its completion as "a combination of the Doric and Ionian styles of architecture," the Salt Lake Public Library is a three-story rectangular gabled hip-roof structure with a two-story entrance pavilion. Constructed of oolite limestone from Sanpete County, the Beaux-Arts Classical library was designed by Hines and LaFarge of New York City. Frederick A. Hale served as the supervising local architect. At the time of its dedication in 1905 the *Salt Lake Herald* provided this description:

The library stands on State Street, just south of the Alta Club, on high ground with lawns sloping from the building in all directions. . . .

The building is of white oolite from Sanpete valley, the main entrance is in three parts opening on the hallway from which rise the two broad ample stairways to the lecture hall above. Entrance to the east from this hallway leads to the main floor of the reading room, a commodi-

ous, sunny room, furnished with all modern conveniences. In the central part of this stands the librarian's desk or counter, which is of solid steel with a top of golden oak to match the finishing of the interior. In the southeast corner of the room is a small apartment shut off with glass for the chief librarian so arranged that all parts of the reading room are under supervision.

Behind this is the stack room, or place for the books. The room is fitted with rows and rows of steel shelving of the latest design, so arranged in units that each small shelf may be readily detached and, if need, be removed.

The main auditorium on the upper floor has seats to accommodate 350 persons. It is finished like the remainder of the building, and is built for a gallery to extend around three sides. This gallery is not yet completed, but the building is so planned that the heavy steel bolts which hold it together will support this addition when the time comes to provide it. A good-sized platform extends outward from the east wall into the auditorium, making an ideal place for small lectures or recitals.

The front facade of the building is five bays and includes a heavy molded cornice between the second and third floors. The first and second floor window openings are gently recessed in arched frames. The wide eaves of the slightly flared roof are supported by large modillion brackets. A large carved stone gable with a center arched window and four decorated pilasters breaks the roofline. The end walls of the two-story balustraded entrance pavilion are curved to follow the radius of

the spiral staircases at both ends of the entrance foyer. Four attached columns divide the entrance facade into three bays with double oak doors. The center doors have been replaced by a large fixed sheet of glass and the center part of the steps with a fountain. The interior of the entrance pavilion, done in golden oak, is entirely intact. A mezzanine has been added above the second floor for exhibits and demonstrations. Millwork for the additions was by the same firm that did the original millwork in 1904. The open trusses and tongue-and-groove ceiling are visible above the new mezzanine. Wesley Budd was the architect for the additions.

The Belvedere Apartment Building 29 South State



The Mormon church built this apartment building in 1919. It was opened to occupancy in October 1919. In that same month, the church leased part of the building to James T. Keith, a retired dentist who was heavily involved in real estate in Salt Lake City. He had built several apartment houses and had developed Haxton Place, now part of the South Temple Historic District. The Mormon church owned the building until 1951 when it exchanged ownership of the Belvedere Apartments for a block of property located on the northwest corner of Main Street and North Temple Street. Included in that property was the Joseph William Taylor Memorial Mortuary (125 North Main), the New Ute Hotel (119 North Main), and the building occupied by the Grand Central Market (105 North Main). The exchange was made with the Joseph William Taylor Company which then took over operation of the Belvedere.

The Belvedere Apartment building is a "U" shaped structure of nine stories. An extended courtyard occupies the central space. The flat roof-line is marked by a small plain cornice and a string-course somewhat below this. Ninth floor and second floor windows are similar. Casement windows enter into a lanai, with bracketed supports and wrought iron balustrades. Other windows are double hung sash, eight-over-one configurations.

Windows are regularly spaced. At the ground floor, terra cotta tiles enhance the area above the windows. Canvas awnings came later. The building exhibits characteristics of restraint, planarity, and surface ornamentation associated with commercial architecture of the period.

Mountain States Telephone & Telegraph Building 98 South State



The Mountain States Telephone & Telegraph Company building is one of the few Art Deco structures in Utah and is a fine example of the style. Its construction had originally been planned for 1939 or 1940, but World War II delayed the project, and it was not completed until 1947. Shallow pilaster motifs divide the elevations into vertical bays. Small casement windows are arranged regularly between the pilasters. A wide band of ornament runs around the structure between the pilasters above the ground floor. The main entrance treatment varies little from that of the rest of the elevation. A rectangular surround marks the central location of the indented entrance. Between the flanking entrance pilasters a low, square gable is located. Windows of the entrance area and corner window rows are narrower than on other parts of the facade. The building has been used continuously by the telephone company since its construction and has suffered no exterior alteration. Its austere form, vertical emphasis, planar elevation with minimal yet detectable surface undulation, and restrained low-relief ornament are characteristic of

Orpheum Theatre 128 South State



The Orpheum Theatre was built in 1905 as Salt Lake City's first high-quality vaudeville theatre. The twelve-foot statue of Venus atop the building was the symbol of the Orpheum vaudeville circuit. The theatre opened on Christmas Day, 1905. More than 1300 people attended the first performance. According to the *Salt Lake Tribune*, "public officials and politicians were seen singley [sic] and in groups all over the house." The first program was a varied one:

Lucy and Lucifer provoked the first amusement on the program in a comedy skit which they designated 'The Fool's Errand.' Then Nelle Florede, winsome, pretty and chic, captivated the audience in a number of catchy songs and made it clear that she will be one of the week's favorites. The Henlier sisters, advertised as being late from Daly's Theater, New York, reeled off a series of songs and dancing specialties that won warm applause. Lewis McCord and Company perpetrated 'The Night Before,' a dress rehearsal of 'Romeo and Juliet,' in a manner that caused the audience to express the thought that this particular number should always be given the night before if it is kept on the bill. The Kinodrome, a new moving picture device, gave a marvelously realistic representation of the operations of a train robbing crew, after which the LeBrun Grand Opera trio stepped onto the stage in breathless haste, on a run from their train, to give a scene from 'Il Trovatore,' which they did in commendable style and finish. The Three Jacksons gave a scientific boxing bout and engaged in other

athletic exercises that stamped them as artists in their class.

With the decline of vaudeville in the second decade of the twentieth century and the increasing popularity of motion pictures, the Orpheum closed its doors to vaudeville and in 1918 became a moving picture theatre, in succession, the Wilkes, the Roxey, the Lake, and the Lyric. In its day, the Lyric was one of the finest theatres in town. It contained one of the first "cry rooms" and employed a registered nurse in the ladies room. According to the *Deseret News*, "it was the place for Salt Lake society to go for entertainment during the late 20's and 30's." In 1972 the Mormon church bought the theatre and restored it as the Promised Valley Playhouse.

The theatre is a three-story brick building with stone trim and a metal cornice. It is an excellent example of the Second Renaissance Revival style. The facade is symmetrical and has an open portico on the first level, square bays on the second level, and segmented bays on the third level. The architect, Carl M. Neuhausen, came to Utah from Germany and also designed the Thomas Kearns Mansion, St. Ann's Orphanage, and the Oregon Shortline Railroad/Salt Lake High School building. In all of these he displayed a mastery of Classical architecture. His theatre design includes conic capitals, large brackets supporting the center section of cornice, a broken pediment over the entry containing a large statue of Venus, and large stone busts of men's and women's faces.

Commercial Street Brothel/Leader Cigar Factory 165 Regent



This building is one of three buildings remaining on Regent Street that once were houses of prostitution in Salt Lake City's red-light district. From the mid-1870 until the late 1930s, Regent Street, then known as Commercial Street, operated under the tacit approval of the police department as a "resort of gamblers and fast women." As such, it is deeply woven into the fabric of the community and documents one aspect of the social and political history of Salt Lake.

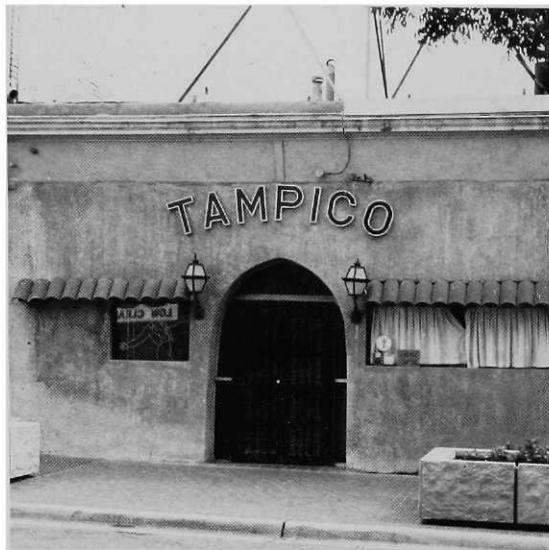
Native Salt Laker John Held, who became nationally known for his drawings of the "Roaring Twenties" in the United States, provided an interesting description of Commercial Street:

Within the street were saloons, cafes and parlor houses, and cribs that were rented nightly to the itinerate 'Ladies of the Calling.' Soliciting was taboo, so these ladies sat at the top of the stairs and called their invitation to 'come on up, kid.' The parlor houses allowed no such publicity. There was no outward display to gain entrants to a parlor house. One pushed an electric bell and was admitted by a uniformed maid or an attendant. The luxury of these houses always included a 'Professor' at the piano. There was none of the brashness of the mechanical piano; those were heard in the saloons and shooting galleries of the street. The names of two of the madams are engraved on my memory, just as they were cut on the copper plates that Dad made for printing the ladies' personal cards. In Dad's engraving shop an order for cards from the madams was always

welcome. They demanded the finest and most expensive engraving, and the cards were of the finest stock, pure rag vellum . . . One of the madams called herself Miss Ada Wilson. Hers was a lavish house on Commercial Street. Another gave her name as Miss Helen Blazes. Her establishment catered to the big money, and in it only wine was served. In other houses, beer was the popular refreshment, at one dollar a bottle, served to the guests in small whiskey glasses.

This building was constructed in 1893 for Gustave S. Holmes. A prominent Salt Lake City businessman, he owned the fashionable Knutsford Hotel, was a director of the National Bank of the Republic, had extensive mining interests, and in 1909 was reported to be the fifth or sixth largest taxpayer in Salt Lake County. From the time it was built until at least the late 1910s the upper floor of the building housed a brothel, while a legitimate business, the Leader Cigar factory, occupied the ground floor.

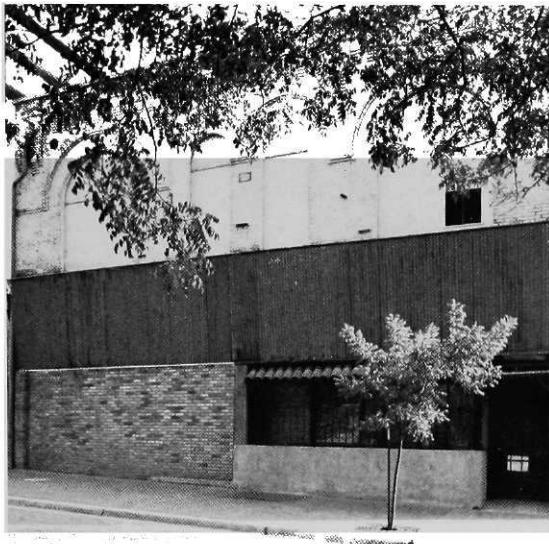
Commercial Street Brothel 167 Regent Street



This building is another of the buildings once used as a house of prostitution that was constructed in 1893 for Gustave S. Holmes. Originally two stories tall, the second story was removed in the mid-1920s. Until then the upper floor housed a brothel. As in other American cities at the time, an unofficial licensing system for prostitutes existed in Salt Lake. The way it operated varied from time to time. In 1886, for example, several dozen prostitutes were periodically arrested, fined a maximum of fifty dollars each, given physical examinations, and released. Between arrests, the *Salt Lake Tribune* said, women "were allowed to go along without fear of molestation as long as they did not ply their trade so openly and brazenly as to offend the public eye." By 1908 a registration system existed. Police kept track of names and addresses of madams and their houses. The madams in turn gave up-to-date lists of their "girls" to police. Every month each woman was expected to pay a "fine" of ten dollars. The *Deseret News* report that it had examined the book in which the list of prostitutes was recorded. During the summer of 1908, the paper said, an average of 148 women paid their fines each month. The nearly \$1500 collected monthly went into the city's general fund.

In 1909, according to the *Deseret News*, the prostitutes at 167 Regent Street were "French women." Originally a printing business occupied the first floor of the building. The liquor business was always closely associated with prostitution, and in 1900 a saloon replaced the printers.

Commercial Street Brothel 169 Regent Street



This building was constructed in 1899 for Stephen Hays, a Salt Lake City merchant, real estate speculator, and director of Salt Lake's National Bank of the Republic. The upper floor of the building was a "parlor house," so-named because prostitutes ordinarily received their customers in a common parlor or sitting room. Although long vacant, its original design and layout remain unchanged today; a large center room is surrounded by ten rooms, or "cribs," just large enough for a bed, wash stand, dresser, and a chair or two. The ground floor of the building housed legitimate businesses. The first was a saloon owned by Martin E. Mulvey, a member of the Salt Lake City Council from 1906 to 1911. The building served as a house of prostitution until at least the early 1920s. In the mid-1910s, police policy was to license brothels as "rooming houses" and require prostitutes to live and work only in them. Thus, in 1916 the upper floor of this building was the "Svea Rooming House" and Cora Thompson, whose arrest on charges of prostitution the *Deseret News* reported several times, was listed in the *Salt Lake City Directory* as its "manager."

The first floor of this two-story brick commercial building has been remodeled. The second floor exists in its original condition, including Roman arched window bays and a corbeled cornice. The front wall is pulling away from the superstructure. The architect of the building was Walter E. Ware,

one of Salt Lake City's most prominent designers. Among the buildings he designed in the city were the First Presbyterian Church; the First Church of Christ, Scientist; St. Mark's Hospital; the F. W. Woolworth Store; and the Westminster College gymnasium.

Christopher Cramer Residence 241 Floral Street



The Cramer residence is one of only a few single-family residences remaining in Salt Lake's downtown area.

Christopher Cramer built the house in 1890. It served as his residence and also housed his floral shop. Born in Denmark on December 1, 1851, Cramer came to Salt Lake during the 1860s and worked as a florist. In 1897 he sold the house to E. F. Crandal and moved his business to another location in the city.

The house exhibits characteristics of late-nineteenth-century western commercial architecture in its use of materials, plans, construction, and decorative elements. The main facade piercing is asymmetrical below a highly decorative metal cornice arrangement. Segmentally arched openings are located at the second story level where a double unit arrangement opens onto a small bal-

cony. Flat arched windows with stone lintels mark the first floor level of the main facade. Stained glass panels are incorporated into these windows. Entrances and secondary window configurations are located on the side elevation.

Fritsch Block/Guthrie Cyclery

156 East Second South



The three-story, stone and brick Fritsch Block was built in 1890 as an office building for the Fritsch Investment Company, an early business founded by Francis and John A. Fritsch. The block is architecturally significant as a well-preserved example of Richardsonian-Romanesque commercial architecture, which was popular in Utah Territory in the late nineteenth century. The architectural firm that designed the building, Carroll and Kern, was prolific at the beginning of the "Utah Building Boom" in 1889. Although modest in comparison with Carroll and Kern's larger projects, the Fritsch Block is their major surviving work.

Francis Fritsch was born in Germany in 1835, emigrated to Wapakoneta, Ohio, in 1850, and came to Salt Lake City with his son John in 1889. Soon after their arrival in Utah, father and son founded the Fritsch Investment Company. Francis Fritsch remained active in the business until around 1920. His son John, however, was killed in a climbing accident on Mt. Rainier in 1916.

The building was originally used as a store, offices, and a boarding house. The 1903 city directory lists "furnished rooms" at the address. Later it was known as the Worth Hotel and then the Granite Hotel. In 1908 the Regal Cleaning and Dyeing Company leased the basement floor for storerooms. About 1931 Lorus Manwaring, Sr., bought the building for his business, the Guthrie Bicycle Company. He leased the upper floor as hotel space for a few years and maintained his bicycle business downstairs. From about 1935 to 1945 Manwaring and his family lived in an upstairs

apartment. He left the business in 1966, and his son, Lorus Manwaring, Jr., assumed control. Four years later he also retired, leaving the business to his son-in-law, Harold W. Goddard. The bicycle business was continued downstairs, and Goddard began leasing studio and office space on the second floor. In the fall of 1981 most of the upstairs renters were artists and craftsmen. They included Mary Van Winkle, an artist and papermaker whose works were displayed regularly at the Waking Owl Bookstore; Susan Oviatt, who did watercolors and life drawings; Randall Lake, a well-known artist who studied under Alvin Gittins at the University of Utah, and did portraits, landscapes, and still life in oil, pastel and gouache (an opaque watercolor); Stephen Fawson, who was particularly interested in figure painting; and Larry Furse, who made fine musical instruments, including four violas for members of the Utah Symphony Orchestra. He studied in Canada under Otto Erdesz, a famous Hungarian craftsman.

The architectural firm of Carroll and Kern was active in Salt Lake for only two years, from 1888 to 1890. During that short period, however, it designed more buildings than any other firm in the territory. Building records for 1890 indicate that Carroll and Kern designed forty-five major projects in that year, compared to Richard K. A. Kletting's twenty-five, Dallas and Hedges' ten, and Walter E. Ware's eleven.

William Carroll came to Salt Lake City in 1887, having previously been in partnership in Provo with his father, Henry G. Carroll. He established a small residential practice that expanded to a full-service office in 1888. He was a gifted architect and quickly became successful in Salt Lake City. By 1890

he had entered into a partnership with Martin Didi-cus Kern, a well-known architect who had practiced widely in the territory during the 1880s. After dissolving the partnership with Carroll in March 1892, Kern moved from office to office, spent large sums of money on lavish, full-page advertisements, and in 1898 disappeared from the architectural scene. Carroll, however, continued in independent practice until his death in 1908. His important works included the Walker Brothers Drygoods Company Store, the Opera House, the Mathew H. Walker Terrace, the Gladstone Building, the Fritsch Hotel, the Bertolini Block, the Mrs. William Jennings residence, the John H. Bennett store and hotel, and the Stringfellow Brothers Block.

The building has been modified only slightly since its construction. The Richardsonian-Romanesque block is intact with the exception of new windows, aluminum framed doors, and interior alterations on the first floor level. The basement, second, and third floors are unaltered, even on the interior. There are three main floors and a full basement. The structural system is center post-and-beam in the basement and first floor. Bearing walls surround a central hall on the second and third floors. The main floor is essentially free of partitions except at the rear of the store where merchandise is stored. The upper floors contain small offices on either side of the hall and stairway that run north to south through the building. The symmetrical store front features an arched entry-way to the central stairway and square glass-filled bays on the first floor level. Structural mullions that support the masonry wall above divide the windows. The Roman-arched second floor windows

align and contrast with the square third floor bays. The front facade is roughly square in shape but includes a well-balanced vertical and horizontal emphasis. The central panel, which extends from the main field of the front wall and contains the arched entry, two pairs of windows, and a pyramidal pediment, provide vertical thrust. The pilasters at each end of the facade, which extend the full height of the front, provide a sense of verticality. Horizontal balance derives from the heavy cornices, second floor belt course, pediment, and false parapet wall.

The building's detailing follows the line of Richardsonian-Romanesque architecture as regionally adapted in Utah. Carved stone decoration is plentiful. The capitals under the entry arch, the capitals in the pilasters at the second floor level, and the terminals of the corbeled arches over the Roman windows all exhibit this decoration. The carved foliated patterns are typically Richardsonian. Rusticated stone enters the design in the side pilasters and the arched entry bay panel. Corbeled brickwork in the form of dentils, bands, and horizontal belt courses add relief. The corbeled stone sills and molded tin entablature that form the cornice atop the first level of the facade create additional ornament. The molded and bracketed tin cornice across the top of the Fritsch Block gives a deep shadow line. Recessed pockets in the parapet wall and pediment and molded wooden mullions on the bottom levels complete the decoration of the facade. Interior features include original floors, walls, ceilings, trim, doors, stairway with railings and newell posts, and skylights. The upper floors, though poorly maintained, are almost totally unaltered.

Stratford Hotel 169 East Second South



The Stratford Hotel was one of about a dozen relatively large hotels constructed in Salt Lake City's business district around 1910, when both the Union Pacific and the Denver and Rio Grande depots were built. Others include the Hotel Utah, the Hotel Newhouse, the New York Hotel (42 Post Office Place), the Hotel Albert (121 S. West Temple), the Peery Hotel (102 West 3rd South), and the Broadway Hotel (222 West 3rd South). The 1912 *Salt Lake City Directory* describes the hotel as follows: "The Stratford Hotel, Mrs. J. T. Donahue, Proprietor, the newest European Hotel, elegantly furnished, strictly modern, service first class, rates within reason." Its vibrant exterior scheme alludes most closely to the Second Renaissance Revival style.

Although the ground level has been altered to accommodate later commercial enterprises, the upper stories remain intact. Pilasters with applied capital ornamentation divide upper levels into bays. Each central bay contains four rectangular windows. The end bays each contain two windows and elaborate ornament. Spandrels and plain central pilasters separate the recessed windows. Flat arches over third-story windows have pronounced keystones. Corner bay windows are sided by quoin-like configurations in the recessed area between the pilasters. The windows are double-hung sash types and include fixed transoms divided by

muntins into geometric shapes. A wide cornice with pronounced rectangular modillions and elaborate cresting marks the roofline. Despite the street level alterations, the Stratford Hotel retains much of its original integrity and the vitality of its Renaissance/Eclectic mode.

Clayton Building 214 South State



This building is one of the most exuberant nineteenth-century commercial buildings remaining in Salt Lake City. Its upper level integrity and lively eclecticism are found in few existing structures in downtown Salt Lake City. It was constructed in 1892 for Nephi W. Clayton, prominent Salt Lake City businessman, who was one of the organizers and manager of the Crystal Salt Company, helped organize and promote the Salt Lake and Los Angeles Railway Company and the Salt Air Beach Company, was president of the Consolidated Music Company, the Salt Air Company, the Clayton Investment Company, the Utah Sulphur Company, the Syndicate Insurance Company, the Inland Railroad Company, and the Nephi W. Clayton Company, and director of the Utah State National Park. Clayton was also Territorial Librarian and Recorder of Marks and Brands in 1876, and from 1879-1890 was Auditor of Public Accounts for Utah Territory. He also worked on the staff of governors Heber M. Wells and Caleb W. West.

In 1903 Clayton sold this property to Timothy Kinney for \$25,000. Kinney, a native of Ireland, once reputed to be the largest sheep owner in the United States, owned the building until 1921. He was born in 1848, immigrated to the United States and arrived in Wyoming in the early 1870s where he later served as a member of the territorial legislature. He organized the National Bank of Rock Springs, was president of First National Bank of Montpelier for fourteen years, manager of the Kinney Mercantile Company in Rock Springs, and president of the Dougherty Shoe Company of Port-

land. In 1877 he married Margaret Crookston of Rock Springs. They had three daughters and one son, Joseph C. Kinney, who was also a millionaire Wyoming sheepman. Timothy Kinney died May 16, 1923, in Los Angeles.

Historically, various retail shops have occupied the building, including Max Clothiers, Superior Shoe Shine, Golden Rule Stores, Grand Jewelry, and since 1967, Senor Pepe's Restaurant.

Although the ground floor facade was recently sheathed, the upper floor elevations remain intact. In the upper stories pilasters divide the facade into three vertical bays that are, in turn, divided horizontally by decorative spandrels. Capitals for the pilasters are elaborately carved in a style reminiscent of Richardsonian-Romanesque architecture. The central bay bows outward in a segmental shape. This segmental bay includes a cornice, dentil molding, and Adamesque frieze. A cornice of similar configuration spans the entire elevation above this bay. The roofline cornice angles upward at the ends, and decorative corbeling creates additional visual complexity.

Brooks Arcade 268 South State



Built in 1891 for Julius Gerson Brooks, a prominent Salt Lake City merchant and real estate investor, the Brooks Arcade is one of Utah's finest examples of Richardsonian-Romanesque architecture. The architects were Samuel C. Dallas and William S. Hedges, partners in the well-known Salt Lake firm of Dallas and Hedges. They also designed the Alfred McCune and William S. McCormick mansions, the Scott and Auerbach/Boyd Park Buildings, and the Utah Pavilion at the 1893 Chicago World's Fair. In 1912, following Hedges's retirement, Dallas designed the Park Building on the University of Utah campus.

Julius G. Brooks and his wife Fanny were among the first Jews to settle permanently in Salt Lake City, coming to the city in 1854. Born in Germany in 1821, he immigrated to the United States at the age of twenty-one, lived for a time with a sister, and, according to historian Leon Watters, "peddled in New England." Like some immigrants of the period, he earned a modest sum, returned to Germany, and took his sixteen-year-old bride, Fanny, back to the United States. Fascinated by tales of the Far West, the couple headed for Oregon by way of Utah. They arrived in the Salt Lake Valley in July 1854, decided to stay, and, as historian Juanita Brooks notes, became "solid citizens of the business, religious, and social community."

Brooks originally intended that the building be six stories high. As it was being constructed between 1890 and 1891, however, the first tremors of the depression of 1893, which was to be the worst economic crisis in the United States to that time,

were felt, and the work on the building was terminated after three stories. Following its completion, a variety of small business and professional offices typical of the period occupied the building, including an oculist, violin teachers, dentists, printers, and milliners. An important tenant was the *Utah Korrespondenten*, a Swedish language weekly that Otto Rydman established in 1890. Originally founded as an organ of the Mormon church, the *Utah Korrespondenten* quickly evolved into something quite different, explicitly setting for itself two tasks: countering the prejudice and discrimination that immigrants in general met in the late nineteenth- and early twentieth-century United States; and promoting Swedish cultural autonomy by making it clear that there were distinctions to be made between Danes, Swedes, and Norwegians and that they ought not to be all lumped together under the term "Scandinavian."

By 1898 John W. Miller had taken over the upper floors of the building and established the Miller Family Hotel. It prospered until after World War I when bigger and better lodging facilities drew patrons away. In the 1920s, the upper floors were converted back into office space, while small shops continued to operate on the ground floor. During the past several decades retail establishments have continued on the main floor, but the upper floors have been vacant.

In 1913 Herbert S. Auerbach, grandson of Julius and Fanny Brooks, and a prominent Salt Lake City businessman, bought the Brooks Arcade. He also maintained his residence in the building from 1909

until his death in 1945. Auerbach was born in Salt Lake City, October 4, 1882, son of Samuel H. and Evelyn Brooks Auerbach. His father was a member of the pioneer merchandising firm of F. Auerbach and Company. Educated in Europe, Herbert Auerbach toured the continent in 1900 and 1901 as a concert violinist, received a degree from the Columbia University School of Mines in electrometallurgy, and worked for a half a dozen years in Colorado and Idaho as a mining engineer. In 1911 he decided to devote his full time to the family merchandising and business interests. Eventually he became president of the Auerbach Company department store and the Auerbach Realty Company. During his lifetime he also was a director of the United States Fidelity and Guarantee Company, the Utah Power and Light Company, and Walker Bank and Trust Company, and chairman of the Federal Reserve Board, Salt Lake City branch. In addition to his business activities, he was involved in a variety of other fields. He served in the Utah State Senate from 1925 to 1929 and was a widely published poet, songwriter, accomplished musician, and active historian. Perhaps the most important of his published historical work was his translation of "Father Escalante's Journal, 1776-77." From 1936 until his death, he was president of the Utah State Historical Society.

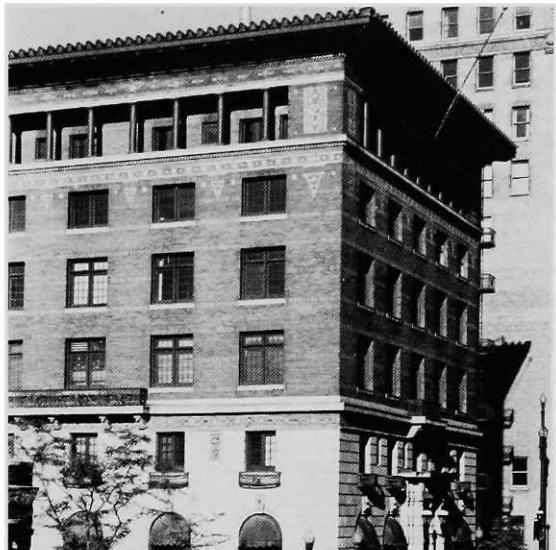
The superstructure of the Brooks Arcade is brick, while the walls facing State and Third South Streets each have a veneer of gray-brown Kyune sandstone. The exterior of the Brooks Arcade is a fine example of Richardsonian-Romanesque styl-

ing. The upper two floors are particularly characteristic of that round, arched, highly textured, heavily-massed style. The Brooks Arcade facade is horizontal in emphasis, but achieves a measure of verticality through its thirteen broad pilasters of rusticated stone. Extending from the finished grade to the uppermost cornice and through the parapet wall above, the pilasters divide the facade into twelve sections, four on the south, seven on the east and one in the pent corner. While the first floor has an ordinary stone front facade, the second floor features tall, rectangular bays, usually three within each facade section. Directly above these windows and separated by dentiled spandrels are three tall Roman-arched bays. All of the one-over-one operable sash windows are deeply recessed from the main plane of the building's surface. The resulting deep shadow lines are complimented by the extensive rusticated stone, basketweave panels, brackets, dentils, recessions, and other detailing. Apart from the first-story cornice and transom band, which is partially obscured by signs, two heavy, protruding stone cornices cap the top of the building. The cornices feature bracket and dentil bands. A parapet wall extends above the final cornice to terminate the Classically arranged facade composition. Some modification of the first floor exterior and some interior remodeling has occurred. For the most part, however, the Brooks Arcade retains its original character. The exterior stonework has experienced some spalling, but the building appears to be in sound structural condition.

Exchange Place Historic District

The Exchange Place Historic District contains ten closely grouped significant and contributory buildings and three non-contributory structures that are located along Exchange Place, a narrow street one block in length running east and west between Third and Fourth South and Main and State Streets. The area originated as Salt Lake City's second major commercial district. The ten buildings were erected between 1903 and 1917 and employed a protected steel frame, masonry-type of construction that was considered "fireproof" and the most progressive method of building in its time. The buildings range from one to thirteen stories in height.

The buildings in the Exchange Place Historic District were built as part of an effort by non-Mormon businessmen, in particular Samuel Newhouse, to establish a non-Mormon business section at the south end of Salt Lake's central business district to counterbalance the concentration of Mormon businesses at the north end around Temple Square. In addition to the Exchange Place buildings, for example, the Auerbach family in 1903 constructed the building at the southwest corner of Third South and State Street that, until its recent renovation, housed their department store. In 1906 Orange J. Salisbury built the New York Hotel on Post Office Place and in 1907 Mary Judge constructed the Judge/Railroad Exchange Building at Third South and Main. Throughout the nineteenth century, Mormon businesses were concentrated at the north end of the central business district, while non-Mormon firms tended to be at the south end. With the construction of the Exchange Place buildings and the others, this division was even more firmly stamped on the face of the city. By 1915 the Hotel Utah on the north and the Hotel Newhouse on the south formed the terminals of Salt Lake's business district. Prominent Mormon establishments, including ZCMI and the Deseret News, were clustered around one end, while non-Mormon establishments were grouped around the other. Across the street from the Hotel Newhouse, and in a sense counterbalancing Temple Square, was the large building housing the U.S. Post Office and other agencies of the federal government representing one of the earliest non-Mormon intrusions in Utah.



COMMERCIAL CLUB BUILDING (32 Exchange Place): This building was constructed in 1908 as the headquarters of the Commercial Club, organized in 1902 by a group of Salt Lake City businessmen in an effort to attract out-of-state business to the city. Samuel Newhouse donated the land on which it was built. The architects were Walter E. Ware and Alberto O. Treganza, who intended the building to be a smaller version of the New York City Athletic Club. (For more information on them see the history of the Henderson Block.)

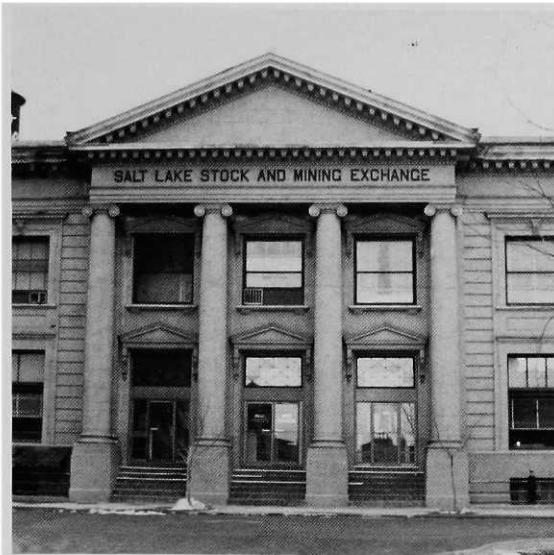
The architectural detailing and overall style of the six-story building is Second Renaissance Revival. It features polychromed terra-cotta, a raised first floor, fluted columns, ornamental faces and lions heads, inlaid panels of colorful mosaic tiles, a bracketed copper cornice and a western motif of plaster cattle skulls and swags in the ceiling dome of the rotunda. Originally, the bulding contained a swimming pool, a lounge, a banquet room, private dining rooms, a ladies parlor, game rooms, and private offices.



FEDERAL BUILDING AND POST OFFICE (Main and Post Office Place): Built between 1903 and 1906, the joint federal court offices and Post Office building is the oldest building in the district and serves as the visual boundary for Exchange Place. It introduced to Utah the Neo-Classical Revival style of architecture, a governmentally promoted style that found its way into commercial, religious, and residential Utah architecture.



BOSTON AND NEWHOUSE BUILDINGS (11-17 Exchange Place, 2-16 Exchange Place respectively): These buildings were constructed between 1908 and 1910 and were among Utah's first skyscrapers. Financed by Samuel Newhouse, they were named after his Boston Consolidated Mine and after Newhouse himself. They frame the entrance to Exchange Place from the west and still tower over most nearby buildings. They were intended to compliment two similar buildings to be situated at the east entrance of Exchange Place on State Street. Due to Newhouse's bankruptcy, however, the proposed buildings were never constructed. Newhouse commissioned Henry Ives Cobb, a noted Chicago and New York architect, to design the massive monoliths, which were liberally decorated with classical ornament. With their distinctive New York look, Cobb's building effectively contributed to Newhouse's dream of creating a mini Wall Street in Salt Lake City. They are Commercial style buildings of steel frame construction. Stone faced and classically detailed, they are visually divided into three horizontal sections that are equivalent to the base, shaft, and capital of a classical column. The first two floors form the base, the third through ninth floors the shaft, and the upper two floors an elaborately decorated "capital." Especially interesting is the extensive carved stonework in the form of buffalo and lion heads, industrial symbols, cartouches, and other classical motifs.



SALT LAKE STOCK AND MINING EX-
CHANGE (39 Exchange Place): This building was
constructed in 1908 for the Salt Lake Stock Ex-
change, which had been organized in 1888. The
Exchange is presently the only registered exchange
between Chicago and the West Coast states, and it
is the last registered exchange to use the "call" or
auction system in settling the market price of its
stocks. Until recent "quiet" times the Exchange
followed the national financial market trends. It
was especially active during the uranium boom of
the 1950s when it became the center for the trading
of uranium stocks. Exchange Place takes its name
from this Neo-Classical Revival building. Of steel
frame construction, the building is two stories
high, and the front facade is five bays wide. Four
two-story freestanding Ionic columns, supporting
a massive Greek style pediment, frame the three
center bays.



NEW GRAND HOTEL (369-379 South Main
Street): Built in 1910, this building was one of many
resulting from the wealth produced by the Daly-
Judge Mines in Park City. Built for John Daly, the
New Grand Hotel had 150 rooms and was five
stories tall. It was designed by architect John C.
Craig, who was also responsible for the Salt Lake
Stock and Mining Exchange Building, the Salt Lake
Herald Building, and the Eagle Gate Apartments.



NEWHOUSE HOTEL (Fourth South and Main): The Newhouse Hotel, the last significant building erected in the district, was designed by Henry Ives Cobb, but due to Samuel Newhouse's bankruptcy was not completed according to original plans. Cobb's rendering showed a fanciful design with hip-roofed towers and flagged minarets. The end product, however, was quite austere. The building depended upon modest classical trappings for its sparse decorative vocabulary. Though it was planned to be one of the finest hotels in the West, it was the least impressive of Cobb's three monumental structures.

The Newhouse Hotel officially opened on March 27, 1915. Several weeks before that, in its March 4 issue, the *Salt Lake Tribune* provided a lengthy description of it. According to the newspaper, it was:

... a palatial hostelry, . . . one of the finest in the entire country. . . . The hotel will contain 400 rooms, every one an outside room, and connected with a bathroom. On the main floor the lobby will be finished in Caen stone, counters and desks in marble. A large, imposing marble stairway leads from the lobby to the mezzanine in two directions. On the southeast corner will be the Louis XIV cafe, distinctive in beauty. Connecting with this room will be the Georgian garden, which, without doubt, will be the most beautiful cafe in the west. On the northeast corner will be the oak grill; on the northwest corner the buffet, elaborate in its finish of American black walnut and golden

ebony, a wood rare in this country. The barber shop might fittingly be called the marble barber shop. This room will be finished entirely in marble. The Main and Fourth South street entrances will attract immediate attention upon entering the building by the pretty marble panels which are placed in such a position that they match exactly. At the Fourth South Street entrance there is a large marquise which covers the entire sidewalk, making it convenient for the automobile entrance. There will be three passenger elevators and conveniences connected with the main lobby. The mezzanine is artistic and in keeping with the ideals of the management.

The other floors are all taken up with sleeping apartments, with the exception of the twelfth floor, which is being set aside for display rooms for the convenience of commercial men.

A banquet and ball were held to mark the hotel's opening. Twelve-hundred people attended. According to the *Tribune*, "One of the features of last night's celebration was the telephone conversation carried on between Mr. Newhouse, in the hotel, and Samuel Untermeyer, in Yonkers, N. Y. . . . It was a remarkable demonstration. Every word came from New York as distinctly as though the person talking were in the same room. Apparently not the slightest tone was lost in transmission. And it was not necessary to fasten the receiver to the ear — the New York voice could be heard distinctly eight or ten feet from the receiver."



FELT BUILDING (335-339 South Main): This building was constructed in 1909 at an estimated cost of \$150,000 for Salt Lake businessman Orange J. Salisbury and named after Charles B. Felt, one of the executives of his Salisbury Investment Co. (For more information on Salisbury, see the history of the New York Hotel.) In addition to his business activities, Felt was prominent in Mormon church affairs and in local politics and in 1906 was elected Salt Lake City auditor on the Democratic ticket. The architect of the building was Richard K. A. Kletting. (For more information on him, see the history of the McIntyre Building.)



FEDERATION OF LABOR HALL/HOTEL PLANDOME (69-73 East 400 South): This building was constructed in 1903 for Albert Fisher at an estimated cost of \$25,000. The architect was Richard K. A. Kletting. Fisher was a Jewish immigrant who founded the Fisher Brewery. His mansion still stands at 1206 W. 200 South and is listed in the National Register of Historic Places. (For more information on Fisher, see the history of the Hotel Albert, 121 South West Temple.)

Fisher constructed the building to house the Utah Federation of Labor and its affiliated unions. They leased the second and third floors from February 1904 until 1913. During that time the building was known as the Federation of Labor Hall. In its February 1, 1904, edition, the *Salt Lake Tribune* offered the following description:

The west half of the second and third stories is occupied with an auditorium, or assembly hall, with a spacious gallery. This auditorium has a seating capacity of 500 and will be used for special meetings, balls and other entertainments, the main floor being suitable for dancing. Its seating capacity is nearly 200 greater than that of any other available hall in the city, aside from the theatres, and it will fill a long-felt need in this direction.

On the front half of the second floor are three lodgerooms and a reception room, while on the third floor are two more lodgerooms and an office and living rooms for the Federation's building manager, Carl Ostby, a veteran member of the organization representing the Tailors' union. The interior walls throughout the

unions' quarters are all finished in pure white, with high wainscots in deep red, making a beautiful effect. The arrangements is a model of convenience and all of the rooms have high ceilings and a good outside view from broad windows. The Electricians' Union will see to the installing of the most modern lighting plant with artistic fixtures.

The Labor Hall was formally dedicated on February 22, 1904. Rev. P. A. Simpkins of Salt Lake's Phillips Congregational Church was the main speaker and said, in part, "The working man of today is fighting a battle just as great as that fought by Gen. Washington in the Revolution. The industrial battle is not the same, but it is for the same purpose — the rights of mankind. Thank God, we are coming to the time when we know what brotherhood means, what manhood amounts to. America will not endure because it has ten hundred millionaires, but because it has ten million industrial men and ten million intelligent women. When we demand a day's pay for a day's work, we must have the integrity to give a day's work for a day's pay. Men and women are yet working from 12 to 18 hours a day for merely enough to live upon, but conditions — thanks to trades unionism — are not what they were fifty years ago."

Following Simpkins's address, James H. Brittain sketched the history of trade unions during the previous decade, particularly in Utah, and said that "Organized labor will continue to seek the best welfare of all who have to toil for their daily bread, irrespective of creed or color. It has always placed at

its hand good, conservative men, whose only desire has been to keep the men at work and the children at school."

A "Grand Ball" and other activities followed the two speeches. According to the *Deseret News*, "At the conclusion of the welcome address the floor of the auditorium was cleared and the music started up for the grand ball. While some were engaged in dancing others crowded hall number four where an interesting entertainment programme was rendered. Those who were unable to dance or find standing-room in the entertainment hall gathered in the other rooms to play cards."

In 1913 Albert Fisher decided to remodel the building into a hotel, to be called the Hotel Plandome, and the Federation of Labor moved into another building. In its September 21, 1913, issue, the *Salt Lake Tribune* described the new hotel: "Artistically refurnished, offering every modern convenience at reasonable rates, the Hotel Plandome has been opened under the management of Mrs. Riddle, formerly of the Hall hotel. The Plandome is . . . the latest addition to Salt Lake's up-to-date hostelleries. Comfortable and attractive rooms, single or en suite, with or without bath, will be offered at reasonable rates by the day, week or month. The Plandome makes a specialty of serving breakfast for the convenience of its guests."



NEWHOUSE REALTY BUILDING (44-56 and 62-64 Exchange Place): Although this building was constructed after Samuel Newhouse went bankrupt in 1915, it is still considered a historic part of the Exchange Place district. Originally owned by the Newhouse Realty Company, it was constructed in 1917 by C. J. Hutchinson. The upper molding of this building is engraved with the initial "N" for Newhouse. It was built to be used as commercial office space and today houses three commercial enterprises.

Salt Lake City and County Building 451 Washington Square



1905

This building was constructed between 1891 and 1894 as offices for both Salt Lake City and Salt Lake County. At present City offices are located in the northern half of the building and County offices in the southern half. It also served as Utah's Capitol Building from statehood in 1896 until completion of the present Capitol Building in 1915. The Salt Lake City firm of Monheim, Bird, and Proudfoot designed the building in the Romanesque Revival style. It is built of Utah Kyune sandstone.

Elaborately sculptured ornament, believed to have been executed by a Mr. Linde, is found on all exterior facades. Much of it depicts various aspects of Utah history. Linde carved his own portrait on the north face of the building between the words "City" and "Hall." On the building's west, above the door, are three portraits. In the center is Jedediah M. Grant, first mayor of Salt Lake City. To his left is Robert N. Baskin, Salt Lake mayor under whose administration the City and County Building was erected, and to Grant's right is Federal Judge Jacob B. Blair.

Interspersed among the acanthus leaf friezes above the polished granite columns on the east and west sides are portraits of pioneer Mormon women. Between the portal and the balcony on the west side are portraits of Chief Joseph and Chief Wahkara and on the east side Chief Wasachaka and Jim Bridger. Beehives and suns are located at several places on both east and west. Also on the east are an American eagle, several Masonic symbols of

brotherhood, sacrifice, and eternity, and high up, above the balcony arcade, dragon-like creatures and marine monsters. On the north side of the building is the Domínguez-Escalante Expedition, which entered Utah in 1776 in search of an overland route from Mexico to California. To the right of the door on the south side is the face of Father De Smet, a Jesuit priest who had proselytized among the Indians of the Rocky Mountains and had talked with Mormon leaders in the midwest before they journeyed to Utah. To the left of the door is Captain García López de Cárdenas, who led an exploring party in 1540 that reached into present-day southeastern Utah.

The building has four entrances. Above each one, and at the top of the tower, were originally pressed metal statues representing Commerce, Liberty, Justice, and Columbia. The statues were removed one by one following an earthquake in 1934 as they became hazardous to passersby.

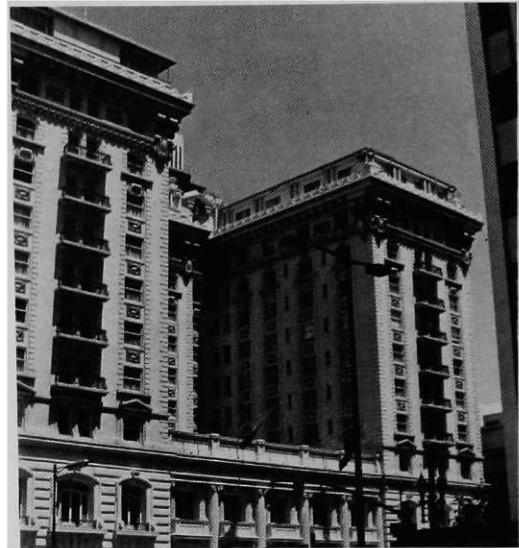
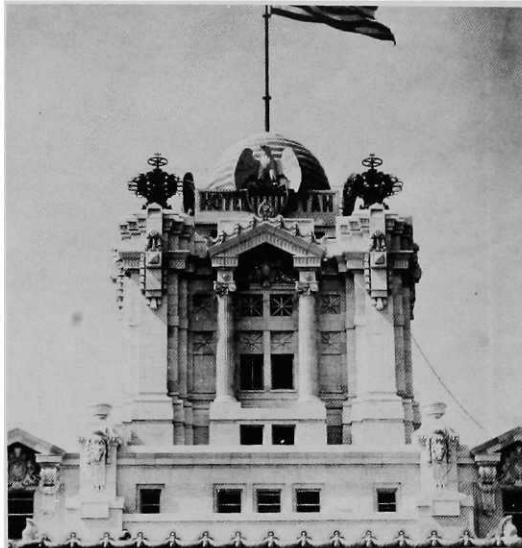
The building contains more than 100 rooms. Utah onyx lines the hallways on each floor, while multi-colored tiles in various designs cover the floors. Chandeliers and other furnishings appropriate to the period decorate the numerous offices and chambers. Of particular interest is a life-size portrait of Brigham Young that hangs in the City Commission Chamber. Painted in 1865 by E. W. Perry of Chicago, it has an elaborately carved mahogany frame almost a foot wide.

Monheim, Bird, and Proudfoot initially estimated cost of the building at \$350,000. The construction bid was \$377,978, and the final cost was

about \$900,000. Henry Monheim was the only local resident of the firm's three principals. He had practiced in Salt Lake since the early 1870s, and local papers described him as having built "more structures in the city than any other architect." George W. Bird and Willis T. Proudfoot had been in partnership in Wichita, Kansas in the 1880s and, like Monheim, had a preference for the Romanesque Revival style. The three men established their firm in 1891 specifically to design the City and County Building, and the partnership did not last long. Monheim died before the building was finished, and in 1896 Bird moved to Philadelphia and Proudfoot to Chicago.

For a number of years the building has suffered serious exterior surface deterioration as precipitation penetrates the porous sandstone surface and repeatedly freezes and thaws during the winter months. In addition, ornamental stone and iron-work, statues, gargoyles, balustrades, and other exterior decorative features have been periodically removed.

Hotel Utah Northeast Corner of Main and South Temple



The Hotel Utah was built between 1909 and 1911 at a cost of \$2,000,000 on ground that the Mormon church's General Tithing Office originally occupied on the block immediately to the east of Temple Square. It was built there at least partly because Mormon church officials, who were the chief stockholders in the hotel, wanted to insure that as Salt Lake City grew the area around Temple Square remained a vital part of the downtown area.

The Hotel Utah was one of many commercial enterprises that the Mormon church was involved with in the early twentieth century as it shifted more and more from its nineteenth century emphasis on establishing a self-sufficient, cooperative economy to one where, as Leonard J. Arrington says, the means and ends of church businesses became "closely related, if not identical with, those of the world of capitalism about them." Stockholders in the hotel also included non-Mormons, however, so that it became an important agent of accommodation between Utah's Mormon and non-Mormon communities, which had been much divided throughout the nineteenth century.

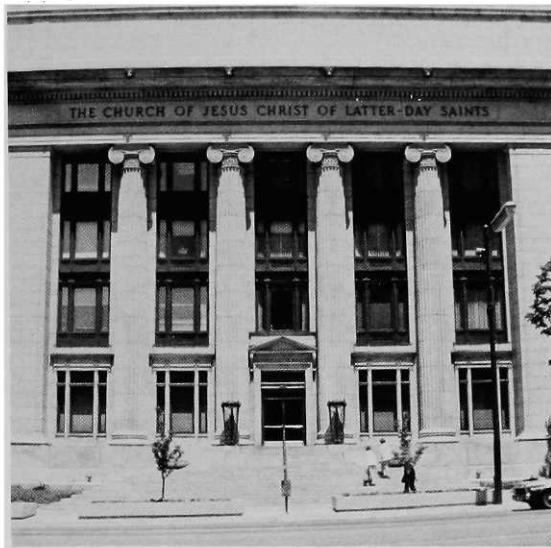
Following the hotel's construction some Mormons criticized the church's involvement in the project, especially after a bar opened in it, and at the Mormon church's October 1911 General Conference, President Joseph F. Smith felt it necessary to explain the church's position. He and other church officials had unsuccessfully tried to convince Salt Lake City voters to declare the city "dry," he explained. It was not dry, however. Visitors

were "generally men of the world, men accustomed to the habits of the world." They expected "something to 'wet up' with once in a while," and if they could not buy it at the Hotel Utah, they would go somewhere else.

The Hotel Utah opened on June 9, 1911 to considerable local and national attention. According to the *Deseret News*, for example, "There is not a hotel from the Atlantic to the Pacific which has the elegance, the comfort, and the general beauty possessed by the Hotel Utah," while the *Hotel Monthly*, a national hotel publication, described it as "A noble white palace crowning a hill and centered in a setting of beautiful gardens. No other hotel anywhere in the world has a more interesting or beautiful setting, or more self-contained features for pleasure and comfort of the guests than the new Hotel Utah."

A 10-story, 500-room building, the Hotel Utah is a fine example of Neo-Classical Revival architecture, or, as the building's architects, Parkinson and Bergstrom of Los Angeles said, "Modern Italian Renaissance." The building has a concrete and steel structural system that was sheathed in white matte glazed enameled brick and decorative white matte glazed enameled terra cotta. Both the exterior and the interior were detailed in a lavish manner, depending heavily on classical motifs. Several major additions since its construction have carefully followed the original materials and design.

LDS Church Administration Building 47 East South Temple



This building serves as the headquarters of the Mormon church and houses the general officers of the church and their staffs. It was constructed between 1914 and 1917 at a cost of about \$1,000,000. The architects were Joseph Don Carlos Young, who was the Mormon church's official architect from the late 1880's until 1935, and his son, Don Carlos Young, who was associated with his father in the firm of J. D. C. Young and Son.

The building is a fine example of Classical architecture. A notable feature are the twenty four granite Greek Ionic columns that surround the exterior. The columns are solid and weigh approximately eight tons each. The building has a rectangular plan, measures 102 feet by 165 feet, is 80 feet high, contains 5 floors and a basement, and is constructed of steel and concrete and faced with light-colored Utah granite taken from the same quarry as the granite used in the Mormon church's Salt Lake Temple.

The interior of the building is finished in marble and onyx from various locations in Utah. The major rooms on the first floor include two meetings rooms, an atrium with an art glass ceiling, and a small waiting room finished in white onyx and marble. The golden travertine marble of the foyer is called "Bird's Eye" because of the small round fossil in the stone. Rare woods from the United States, Honduras, and southeast Russia are also used in the building. The First Presidency's Conference Room, for example, is panelled with Circassian matched walnut, and is some of the last of that rare

wood to be imported from Russia. Paintings by prominent Utah artists and miniatures in bisquit china by the Danish sculptor Thorvaldsen are among the items that decorate reception area and private office.

The building was renovated between 1975 and 1977.

Lion House 63 East South Temple



The Lion House was built between 1854 and 1856 for some of Brigham Young's plural wives and families. It takes its name from the lion set on top of the front portico that William Ward carved. He also carved the stone font on the Mormon church's Nauvoo Temple. The architect of the Lion House was Truman O. Angell, who also designed the Beehive House to the east and the Mormon church's Salt Lake Temple.

Mormons practiced polygamy for about 50 years, from at least the early 1840's until about 1890. Polygamy outraged nineteenth century Americans, and criticism of it was widespread and intense. Government officials, politicians of both political parties, private citizens, journalists, ministers, and women's groups denounced it as an immoral and corrupt practice comparable to black slavery that, like slavery, had to be abolished. Polygamy, they said, was an oppressive and dehumanizing system that victimized women. It was based on lust, not romantic love or tender sentiment. Under it women were treated as objects; they were sexual tools subject to a man's sexual bidding. Mormons responded to those charges in a variety of ways, most importantly by insisting that polygamy was a commandment from God. It was not just something they had chosen to do. It was something that God in a revelation to Joseph Smith had ordered them to do.

It was widely assumed that all Mormons married on a grand scale. Some did. Brigham Young, for example, is usually credited with having 27 wives. His counselor in the First Presidency, He-

ber C. Kimball, had 45. John D. Lee had 18, while Orson Pratt, who delivered the first public address on plural marriage, had 10. These men were exceptions, however. The best estimates are that for the period as a whole, about 10% of all Mormons families were polygamous, 5% of married men had more than one wife, and 12% of married women were plural wives. Two-thirds of Mormon polygamists had only 2 wives, and only 1 in 20 had more than 4. Clearly, polygamy was a minority practice. Nonetheless, it was of great importance to the Mormon church. Virtually all church leaders, from the General Authorities down to bishops' counselors, practiced it. Only church leaders could authorize and perform plural marriages. Usually a man did not simply decide to take an additional wife; his church superiors asked him to, and he was expected to agree. Finally, because Mormons saw polygamy as the ideal marriage system, and an essential part of their faith, and because it clashed so directly with prevailing moral assumptions in the United States and aroused such intense criticism, polygamy served as a device for measuring loyalty to the church. Adopting it was, in effect, a declaration of overriding commitment to the church. Rejecting it, even in theory, was equivalent to rejecting Zion.

Brigham Young intended the Lion House as an example of the way polygamous living arrangements might be worked out. Not all of his wives and children lived there. Some had separate houses, both in Salt Lake City and in other Utah towns. As many as 20 of his wives, however, and

several dozens of his children did live in the Lion House at one time. The basement had a long dining room that accommodated 50 to 70 people for meals at two long tables. On the main floor were sitting rooms, a parlor or "prayer room," and nine bedrooms, which wives who had children occupied. The second floor contained bedrooms and sitting rooms for childless wives, while on the third floor were 20 children's bedrooms.

Brigham Young died in the Lion House on August 29, 1877. It continued to be a residence for some of his wives and children until the 1890s. Since then it has been used for a variety of purposes and in recent years became a social center where small groups meetings, luncheons, and dinners could be held. In the basement is a restaurant. Rooms on the upper floors still contain numerous personal effects of Brigham Young and his family.

Beehive House 67 East South Temple



The Beehive House was built between 1852 and 1854 for Brigham Young, second President of the Mormon church and first Governor of the Territory of Utah. It was originally used as a residence, a place where he could receive official visitors, and as his offices. Young's second wife, Mary Ann Angell, and their seven children lived in the house from the time of its completion until 1860, and his third wife, Lucy Decker Young, lived there from 1860 until her death in 1888. Many of Young's other wives and children lived in the Lion House to the west of the Beehive House, while some had separate dwellings. Young's bedroom was in the Beehive House. In 1888 John W. Young, a son of Brigham Young and Mary Ann Angell, bought the house. He sold it to the Mormon church in 1898 for use as the official residence of church presidents. Only two men lived there, however, Lorenzo Snow from 1898 until 1901 and his successor, Joseph F. Smith, from 1901 until his death in 1918. In 1920 the Mormon church's Young Women's Mutual Improvement Association took the building over and operated it as a rooming house for young working women.

The architect for the Beehive House was Truman O. Angell. He also designed the Mormon church's Salt Lake Temple. A Greek Revival style building, the main part of the Beehive House originally consisted of two stories and an attic, on top of which was a beehive-shaped cupola, the Mormon symbol of industry from which the house took its name. In 1888 John W. Young extensively remodelled the house. He rebuilt the one-and-a-half-story rear section into a three-story wing, remodelled the

downstairs dining room, and added an upstairs sitting room and parlor.

In 1959 the Mormon church decided to restore the Beehive House as nearly as possible to its original condition. That proved impossible, however, and instead an eighteen month project restored it to its 1888 state and furnished it in the character of the period. It is now open to the public.

ZCMI Storefront 15 South Main



The ZCMI storefront now serves as the front entrance to the ZCMI shopping mall. It has been dismantled, restored, and reconstructed to fit the new building, but parts of this facade were once attached to the original 1876 ZCMI store. ZCMI, the "mercantile palace," opened in 1876 and grew so rapidly that a three-story, south wing addition was built in 1880. In 1901 the north wing was increased to three stories to correspond with the rest of the building. The front facade, as it appears now, was built after the completion of this new addition to join the three units into a single storefront.

ZCMI was originally organized on October 15, 1868, in Council Hall as "Zion's Cooperative Mercantile Institution" by the Church of Jesus Christ of Latter-day Saints. According to Leonard Arrington, the "ZCMI system was set up in anticipation of the influx of non-Mormon merchants who would come into the territory via the transcontinental railroad which was joined in Utah in 1869. By consolidating the various Mormon commercial enterprises, prices were lowered and both Mormon and Gentile patrons supported the ZCMI stores, driving many of the Gentile establishments out of business." The system was part of an organized effort by Mormon leaders to create an independent, self-sufficient society. This segment from the original constitution of ZCMI appears to bear out this concept:

The inhabitants of Utah, convinced of the impolicy of leaving the trade and commerce of their Territory to be conducted by strangers, have resolved, in public meeting assembled, to

unite into a system of cooperation for the transaction of their own business.

According to Brigham Young, "It is our duty to bring goods here and sell them as low as they can possibly be sold and let the profits be divided with the people at large."

Young was the first president of ZCMI, with other prominent LDS church leaders filling the board of directors. Thirty thousand shares of stock were initially sold for \$100 each. Stockholders, however, were required to be tithe payers and of good moral character. Ownership of ZCMI was originally semi-public, but the major decision-making power rested on the shoulders of the LDS church.

ZCMI was originally involved only in wholesale operations. Retail stores voluntarily joined the cooperative institute and made their goods available for distribution throughout the state. In this way ZCMI became a virtual "life-line" to Utah's rural communities, offering the same goods for the same prices as in Salt Lake. Within a few years ZCMI had 146 co-op stores in 126 of the scattered settlements throughout the territory.

The present ZCMI storefront may best be described as an architectural sculpture. The old facade and its additions were restored and reconstructed on a new building after the original store was razed. Pioneer architects William Folsom and Obed Taylor designed the original facade which, although not the oldest, was the largest iron facade built in Utah. James Beaugards of New York initiated the use of

cast-iron as an architectural facade and structural system in the early 1840s. Although some people thought the new system fireproof, its greatest advantages were its modularity and ability to provide more open space and light by eliminating the need for masonry walls. Salt Lake's First National Bank, at 161 South Main Street, built in 1871 and designed by New York's Richard M. Upjohn, has Utah's oldest known cast-iron facade. The Mormon architects of the ZCMI storefront had both traveled widely through areas where the use of cast iron was popular — Folsom in the East and Midwest and Taylor in San Francisco. Folsom's earlier projects, his fireproof Amussen's Jewelry (1869) and Salt Lake Tabernacle (1867), also reflected his innovative talents. Due to the difficulties associated with local iron production, cast-iron facades were rare in Utah. Fortunately, the classically ornamented ZCMI facade remains to document an important developmental period in American and Utah architecture.

The present storefront is a window wall of three matching sections that were built at three different times. Rows of Corinthian columns divide the windows. These columns are composed of cast-iron in the central 1876 and southern 1880 portions, but the columns in the northern 1901 portion are made of heavy stamped sheet metal. Modillion cornices mark each level and decorate the rake of the pediment. The top cornice includes brackets aligned with the columns below and a row of dentils under the modillions, which are larger than those of the cornices below and ornamented with an acanthus

leaf. A frieze extends across the center portion of the store front under the pediment. It contains the large letters "ZCMI" balanced on each side with circular frames containing the date of founding, "1868", on the left and the date of the pediment construction, "1901", on the right. The rest of the frieze features a connecting vine and leaf pattern. Above the top cornice, antefixes project in alignment with the columns below. Composed of light sheet metal formed over wood, they are typical of much of the ornamentation.

McIntyre Building 68 South Main



This building was constructed in 1908 and 1909 at an estimated cost of \$180,000 for William H. McIntyre, Sr., a prominent Utah rancher and mining entrepreneur. It is Utah's best example of the Sullivan-esque style of architecture, developed by Chicago architect Louis Sullivan. The building's designer Richard K. A. Kletting, was a dominant figure in Utah architecture in the late nineteenth and early twentieth centuries.

McIntyre was born in Grimes County, Texas, in 1848. His father, a Mexican War veteran, died in 1849, leaving the mother with three children. Mrs. McIntyre married a Mormon named Moody, who moved the family to Utah. Here the three brothers grew up and worked as partners in the cattle business. Their largest success came when they purchased about 7,000 head of Mexican longhorns in Texas for \$3.75 a head and drove them to Salt Lake City where they sold for \$24 a head. The brothers separated in the mid-1880s, but William continued to pursue ranching interests and also increasingly became involved in mining. He invested in the undeveloped Mammoth Mine in the Tintic Mining District and became wealthy as the mine developed into one of the most productive in the state. In 1894 McIntyre bought a 64,000 acre ranch in Alberta, Canada, that became famous for its fine horses and purebred cattle. The McIntyre Mansion and carriage house are still standing at 259 Seventh Avenue in Salt Lake.

German-born architect Richard K. A. Kletting worked on several major European projects, including the Bon Marché, Credit de Lyanais, and

Sacre Coeur at Monmarie, before coming to the United States and settling in Utah in 1883. Because of his excellent training and experience, Kletting soon rose to the top of his profession. Among his major works were the original Salt Palace, the Saltair Pavilion, the State Mental Hospital at Provo, the Deseret News Building, the Cullen Hotel, the Board of Trade Building, the two Brigham Young Trust Company buildings, the Karrick Block, the Lollin Block, the Hooper Block, and a host of other major public, commercial, religious, recreational, and residential structures. Initially a Classical designer, Kletting kept abreast of the most current architectural trends of his time. His varied works show influences of Richardsonian Romanesque and include some excellent examples of Sullivan-esque, as well as his better known Beaux-Arts Classicism masterpieces.

The McIntyre Building is a remarkable Sullivan-esque structure. Louis Sullivan had introduced the style to Salt Lake City in 1894 with his modest Dooly Building. Kletting's building was in many ways superior to the Dooly Building, and is strikingly similar to Sullivan's Gage Building in Chicago, built from 1898 to 1899. Its soaring vertical effect typical of Sullivan-esque architecture is created by unbroken piers that terminate under the cornice. The planes between the piers contain the windows and spandrels that are recessed behind the face of the piers. The ornamental cartouches between the piers show Sullivan-esque influence but are distinctively Kletting's designs. Even Kletting's earliest buildings included classical cartouches with dates

affixed. From a technological standpoint, the McIntyre Building was the prototype for later reinforced concrete skyscrapers in Utah. Kletting, a life member of the Utah Society of Professional Engineers, was an innovator in engineering. His Saltair Pavilion included a domed roof that spanned 140 feet by 252 feet and measured 1,114 feet overall. The only comparable structure, the popular round pavilion at Manhattan Beach, New York, was only 95 feet in diameter.

The building retains its original exterior condition with the exception of the facade on the main floor level that has been faced with a dark marble. The cartouches located in the bands between the windows and on the flat portion of the cornice are all intact. The graphics, "19 McINTYRE 09," and the bracketed, projecting cornice are also unchanged.

The interior of the McIntyre Building has recently undergone renovation. The original I-shaped plan with its central corridor and flanking stores and offices has been only slightly altered. The main foyer and next four floors, as well as the curved entry stairway, are still faced with Mt. Nebo marble and include many of the original heavy brass light fixtures. The elevators have been replaced. Recent paneling detracts from the original condition of some interior partitions.

McCormick Block 74 South Main



The seven-story McCormick Block, built between 1890 and 1893 of local Kyune sandstone and brick, is one of Salt Lake City's few surviving commercial blocks constructed during the city's building boom prior to the panic of 1893. Built as a bank for W. S. McCormick and Company, the block is an outstanding example of the transitional period of commercial architecture that anticipated Louis Sullivan's "skyscraper" movement. Originally dominating nearby small one- and two-story stores, the McCormick Block is a precursor of the development of early modern architecture in Salt Lake City, which the purely Sullivanesque McIntyre Building adjoining the McCormick Block on the north end illustrates. The architect was Mr. Mendelson of Omaha, Nebraska. Although modified along part of its lower floor and along the cornice, the block is basically intact, and the fabric is well preserved.

The first owner of the building, William S. McCormick, was born in Picton, Ontario, Canada, in 1837. In his early twenties, he left Canada for California, where he worked as a ranch hand for two years. In 1862 he responded to the lure of the Comstock Lode and left California for Nevada. Although he became involved in mining to some extent, it was through his development of a lumber supply business that he indirectly tapped the wealth of Nevada's mines and established the basis of his fortune.

McCormick moved to Salt Lake City in 1873 and immediately established a small banking house, McCormick & Company. It eventually became the largest private banking house between the Mis-

souri River and the Pacific Coast. In the late 1880s, he began to participate in some of Utah's largest and most successful mining ventures, including the Silver King, the Daly and the Daly-West in Park City, and several of the Mercur and Eureka mines. Later he became president and principal owner of the Raft River Land and Cattle Company and of several Utah commercial banks; promoter of the San Pedro, Los Angeles and Salt Lake Railroad; and one of the organizers of the Rocky Mountain Bell Telephone Company. Additionally, he was a major shareholder and director of the Utah-Idaho Sugar and Utah Power & Light companies. He was also active as the president of the board of trustees of the State Agricultural College and the first president of both the Salt Lake City Chamber of Commerce and the Alta Club.

The history of the property on which McCormick erected the huge gray stone building to house his financial operations was a reflection of the changing economic scene in Utah. Willard Richards, an early businessman and prominent associate of Brigham Young, built a home and post office on the site soon after Salt Lake City's founding. Subsequently, Kimball and Lawrence, a prominent general merchandising operation, occupied the site. Later the property passed to Cunningham & Company, which operated a conventional hardware and grocery store in the period following the coming of the railroad. It sold the property to McCormick.

The McCormick Block was built over a four-year period at a cost of about \$300,000. Located on a

major business corner, the seven-story block had two major entries—one from the east and the other from the south. Remodeling of the bottom one and one-half stories at the southeast corner of the building has obliterated the original four-columned eastern entry. The four-foot copper cornice was also removed during remodeling. All other elements of the original exterior design are intact. The "annex" later added to the north of the structure was an extension of the initial construction program and is architecturally compatible with the first section of building. The smoothly dressed stone facade, an unusual feature during this period dominated by Richardsonian-Romanesque architecture, has weathered much better than its rusticated contemporaries. In this respect, the McCornick Block was similar in many ways to the late Dooly Building, designed by Louis Sullivan and built in Salt Lake City at about the same time.

The McCornick Block originally featured split-level entries with six stories above grade and one semi-subterranean story. The entries have been lowered to grade level. The two street facades of the block are divided horizontally by four belt courses or masonry bands. These divisions occur between the first and second, second and third, third and fourth, and sixth and seventh floors. This traditional division of a vertical structure into columnar base, shaft, and capital is reminiscent of the declining Classicism that the more vertical Sullivan-esque style was replacing. Perhaps best described as a Commercial style building, the McCornick Block's areas of masonry and fenestration are nearly equal,

and a balance is achieved between the vertical and the horizontal emphases. The window bays, with the exception of the Roman-arched southern entry and the Roman-arched bays at the sixth floor level of both street facades, are square. Detailing is limited to quoins, modest lintel caps over the third floor window bays, and carved stonework in and above the southern archway. The clean lines, flat surfaces, and regular form and window schedules create an austere composition characteristic of early modern commercial structures.

Notable features on the interior of the McCornick Block include the six elevators and elaborate mahogany wood trim. With the exception of the first floor, the original floor plan and fabric are mostly intact.

First Security Bank Building 79 South Main



The First Security Bank Building, designed by Lewis Telle Cannon and John Fetzer, was constructed by the Campbell Building Company in 1919 for \$500,000. The significance of the building lies not in its age or architectural design, however, but in the history of the First Security Bank itself. Originally called "Zion's Cooperative Banking Institution" with Brigham Young as its first president, it was the only Mormon commercial bank in Utah until 1881 and the leading bank in the territory until well into the twentieth century.

First Security Bank grew out of several parent banking institutions, the first of which was the Bank of Deseret. Brigham Young and several other prominent church leaders organized it in 1871 to help finance economic growth and development within the territory. It became Deseret National Bank in 1872. Brigham Young retained his position as president and the officers and directors remained the same. For nine years, it was the only national bank in Salt Lake City. Savings accounts could be opened for as little as \$1.00 and accumulated 8 percent interest semi-annually. In its first decade the bank grew rapidly. Bank resources rose from \$600,000 in 1872 to more than \$1,000,000 by 1880. Deposits also increased during those years from \$250,000 to \$570,000.

From its inception the bank operated out of the early Deseret National Bank Building, designed by William Folsom and Obed Taylor and built in the late 1870s. This building was also located at 79 South Main, making that address the "oldest continuous banking corner in Utah." The building was

later razed to allow the construction of the present structure.

A successful, though smaller scale, imitation of the Walker Bank Building, constructed seven years earlier, in 1912, the First Security Bank is a fourteen-story commercial structure. Elevations follow the pattern of a Classical column, with horizontal divisions into a three-story "pedestal" or base, a less decorative eight-story "shaft," and a three-story "capital." Continuous piers, recessed spandrels, and windows reflect the influence of the Commercial style of architecture. The building's ornament, however, is Classical in nature. Rows of two-story Ionic columns exist in both "pedestal" and "capital," while five distinct cornices feature Classical trappings. The massive decorative roof cornice serves as the vertical termination of the architectural composition. The First Security Bank is well preserved. It represents perhaps Salt Lake's finest structure built during World War I and since that time has contributed significantly to the character of the downtown Main Street area.

Eagle Emporium 102 South Main



The Eagle Emporium is the oldest commercial building in downtown Salt Lake City. Since its construction in 1863-1864, it has been an important part of the architectural fabric of the city and a vital segment of the central business district. William Paul, an English born architect, designed the building. He also designed the famed Devereaux House on South Temple.

The building was constructed to house William Jennings' Eagle Emporium. Jennings was a prominent early Utah merchant. Born in England in 1823, he came to Utah in 1852, opened a butcher shop, and a few years later set up a tannery. In 1860 he established a merchantile business and, like other early Utah merchants, also performed banking functions. Active in a variety of enterprises, he helped organize the Utah Central Railroad Company, the Utah Southern Railroad Company, and the Deseret National Bank. He was also active in politics, serving in the Utah territorial legislature and as mayor of Salt Lake City from 1882 to 1884.

At the inception of ZCMI in 1868, when the Gentile merchants of Utah were openly hostile and many Mormon merchants were hesitant to support the system, Jennings was a major factor in its establishment and success. He exchanged his inventory for capital stock in ZCMI and leased his Eagle Emporium to the new organization. ZCMI occupied the building until 1876 when it moved to its present location. The building housed a business college during the 1880s. The present occupant, Zion's First National Bank, has been in the building since 1890.

The original structure was a one-story brick building faced with ashlar. The upper two-stories were added in the mid-1880s. The division between the two sections was clearly visible. The exterior scheme was unified in 1916 when the present Neo-Classical Revival facade of terra-cotta was added. This later facade exhibits a wide classical cornice, upper level pilasters with foliated capitals, and lower level engaged columns with Corinthian capitals. Decorative spandrels mark both levels.

Old Clock First South and Main Street



This clock is one of the few remaining pieces of nineteenth-century street furniture in Salt Lake City's downtown area. An eclectic interpretation of Renaissance prototypes, classical moldings, and ornamental motifs are re-proportioned and re-assembled here with Victorian flamboyance. A square base supports a column of combined undulating classical elements. The column in turn supports the large orb from which clock faces are visible on four sides. Bronze drapery, pierced cresting, and a finial complete the ornamental scheme. The clock is more than one hundred years old. Zion's First National Bank has always owned it. The Seth Thomas Clock Company of Connecticut built it.

The clock was erected on its present site in 1873. The original works were driven by a water wheel. Later, four large springs, which had to be wound every five days, replaced the water wheel. Still later, the spring drive was abandoned for a series of wet cell batteries. Every six months Mr. Charles Spahr of Western Union changed the solution in the cells. The batteries were kept in the basement of the bank near the vault. Just prior to 1912 a master clock system was installed in the bank and the old clock was connected to it. Probably it was at this

time that the works were replaced with International Business Machine gears. For many years IBM serviced the clock. Even now, after almost a century of service, the internal workings of the old clock are so solid that only occasional service is required.

Bennett Glass and Paint Company Building 61 West First South



This building is a significant part of the historic and architectural fabric of Salt Lake City's central business district. It is in excellent condition, and its pleasing design and fabric piercing arrangement make it a fine example of late nineteenth-century commercial architecture. The unusual glass and leaded-glass street facade treatment functions as an advertisement for a product of the firm.

The building was constructed in two matching parts, the first in 1896 for Sears and Liddle, later known as the Sears Glass and Paint Company, and the second, matching the first, but twice as large, in 1921 for John F. Bennett. Sears and Liddle was formed in 1882. In 1901 John F. Bennett bought the firm and renamed it Bennett Glass and Paint. Bennett's became a leader in art glass window manufacturing and fabricated the windows for the Salt Lake Second, Tenth, and Seventeenth wards of the LDS church. The company has remained in the control of the Bennett family ever since and is currently the largest paint producer in the state with an international distribution.

John F. Bennett was a prominent Salt Lake City businessman who was born in England in 1865 and came to Utah with his parents three years later. As a young man he worked for Charles R. Savage, Utah's foremost pioneer photographer, and for the Henry Dinwoody Furniture Company. Following the establishment of his paint and glass business, Bennett became involved in number of other enterprises. He was the vice-president of the Farmers' and Merchants' Bank of Provo and was on the

board of directors of ZCMI, Zion's Savings Bank, the Utah State National Bank, the Home Fire Insurance Company of Utah, the Consolidated Wagon and Machine Company, the Salt Air Company, and the Salt Air Railroad Company.

The building's facade is well preserved and features a projecting cornice with the large inscription "Bennett Glass & Paint Company". The first floor storefront windows are square and include impressive leaded-glass transoms. The second-story windows, which are contained within segmented bays, have fixed sashes. The upper-story windows consist of sets of three tall windows, separated by mullions with Ionic capitals and surrounded by a foliated band. Overall, the facade is attractive, though its monochrome color scheme reduces the full impact of the detailing.

Utah Commercial and Savings Bank 20 East First South



The Utah Commercial and Savings Bank Building is one of the best surviving examples of Richardsonian-Romanesque architecture in Utah. It was constructed between 1888 and 1890. The architect was Richard K. A. Kletting. (For information about him see the history of the Karrick Block.) The founder of the bank was Francis Armstrong. He was born in England in 1839, came to the United States in 1858, and settled in Utah in 1861. After working for a short time in a flour mill, he formed a lumber and general contracting business. From 1886 until 1890 he was mayor of Salt Lake City. As one of the organizers and president of the Utah Power Company, he purchased a street railway system from the Mormon church and converted it to electrical power, making Salt Lake City in 1889 the first city west of Chicago to have electrically operated street cars.

The building's exterior front wall and foundation are constructed of red sandstone. The stone has been dressed in a variety of ways for contrast. Smooth, scored, and carved stone compliments the dominant rusticated stone. The front elevation is symmetrical, and the window types differ with each floor level. Over the entrance on the ground floor is a half-round transom window set within a carved stone Roman arch. Flanking the entrance are large, square fixed storefront windows with smaller, square transoms above. The middle window bay on the second floor is segmentally arched and encloses a double-hung window with fixed sidelights and transoms. Flanking this center bay are two pairs of tall Roman bays enclosing double-

hung windows with half-round transoms. The center bay on the upper floor, and its square flanking bays, enclose sets of double-hung windows with decorative obscure glass transoms. The center bay has a set of two windows while the side bays each include three windows. Both the plan and the shape of the front elevation are rectangular. A flight of nine risers bridges an area-way and reaches the front entrance. The entry doors are deeply recessed within an open vestibule. Recesses at the basement level shelter the entrances to the shops below. The flat roof slopes slightly to the rear of the building. The center portion of the front wall extends slightly outward from the main face of the structure. This extension together with the recessed windows and shadows cast from the carved dentils and rock-faced masonry provide a sense of texture and mass. Accentuating details include the steep triangular center facade, the columned mullions between the second story windows, the engaged colonettes which terminate at a horizontal parapet, and the decorative stone foliated wall scrolls. The overall effect of the design of the building is one of order and strength.

Daft Block 128 South Main



One of Salt Lake City's most impressive nineteenth-century commercial structures, the Daft Block was built between 1887 and 1889 for Mrs. Sarah A. Daft. She came to Utah from England in 1856 with her husband, L. J. Daft. After he died in 1881 she continued to develop the family's financial interests. She held large amounts of stock in the Independent Telephone Company, developed mining properties, and owned considerable real estate in Salt Lake City. The Daft Block was initially occupied by a real estate company and provided office space for other professional firms. In July 1908 the John Daynes Sons Jewelry Company took over the building. John Daynes, an expert jewelry craftsman who learned his trade in England, founded the business. Born in 1831, he converted to Mormonism in 1848, moved to Salt Lake City in 1862, and became Brigham Young's watchmaker. Also a gifted musician, Daynes performed on nearly every instrument, directed a choir for forty years, and was the organist for the Mormon Tabernacle Choir. In addition to the jewelry company, he also founded Daynes Music Company and Daynes Optical Company. After his death in 1905 his sons continued to run the jewelry and music firms.

The architect of the building was Elias L. T. Harrison, an important pioneer Utah architect. Harrison converted to Mormonism in England in the late 1840s and became a prominent European Mormon leader. Soon after his arrival in Salt Lake City in 1861, he designed the interior of the Salt Lake Theatre. Later commissions included the William S. Godbe house, a flamboyant Gothic Revival resi-

dence, the Grand Opera House, and numerous other residential and commercial buildings constructed through 1900. Beginning in 1862, he also taught Utah's first classes in architecture. Throughout his career, Harrison was a master of the picturesque qualities of design. The Daft Block is the best surviving example of his work.

Harrison was as well known for his literary and religious activities as he was for his architectural accomplishments and in 1864 joined with Edward Tullidge, a gifted writer, to produce the *Peep O'Day*, apparently the first magazine to be published in the Intermountain West. In 1869 he and other members of the dissident Godbeites were excommunicated from the Mormon church. Henry W. Nichols, Harrison's partner, was a well-known building superintendent in Salt Lake City before the turn of the century.

The Daft Block is four stories in height and includes a basement. The superstructure is brick trimmed with stone. The street frontage is unusually narrow for a building of its height. The symmetrical front facade features a dramatic, ornate, two-story bay window between the third and fourth floors. A copy of Harrison's original front elevation rendering shows that the present building is almost totally intact, with the exception of some alterations on the ground-floor story.

Building materials are red brick, sandstone, and wood. The bay window, window and door trim, and floors are wood. Sills and lintels are stone, as is the rusticated pediment over the bay window. A series of pinnacles, pilaster copings, and stones

carved in flower patterns also add decorative accents to the structure. The brickwork is plain, with the exception of some modest panels above and below the upper story windows. The front facade is vertically divided into three sections by brick wide pilasters with stone trim. The original door bays on the ground floor have been altered. Window bays are all square, with the exception of the round-arched lower oriel windows. One-over-one double-hung sash windows surround the building. Rusticated stone reminiscent of Richardsonian-Romanesque styling, smooth-faced stone, and flower stones are among the decorative masonry elements. The wooden oriel window is highly ornamented with various medallions, columns in corner mullions, and other classical design motifs carved in wood.

The Daft Block is structurally sound. Its architectural fabric has experienced some deterioration, especially at the cornice. Once painted with a monochrome color scheme, the masonry has been cleaned of paint and the wooden trim repainted in an attempt to restore the facade to its original appearance.

Kearns Building 132 South Main



The Kearns Building is one of the purest and best preserved Sullivanesque buildings in the Intermountain West. It was constructed between 1909 and 1911 for Thomas Kearns, a Utah mining entrepreneur, United States Senator from 1901 to 1905, and part owner of the *Salt Lake Tribune* newspaper from 1901 until his death in 1918.

Kearns was born in Ontario, Canada, in 1862. As a young man he worked in mining camps throughout the West and in 1883 came to Park City, Utah. He discovered the Mayflower Mine in 1889 and in the next decade made a fortune from it. In 1901 Kearns was elected to the United States Senate. The story of his career as senator illustrates much about the political situation in Utah at the time. In the early twentieth century, no candidate for national political office in Utah could be elected without the support of Mormon church authorities. However, because the church wanted to avoid antagonizing local Gentiles or giving national politicians any basis for asserting that the Mormon church controlled Utah political affairs, it was understood that one U.S. Senator from Utah would always be a Mormon and the other a non-Mormon. As a Catholic, Kearns belonged to a church that had stood aloof from the bitter crusade against the Mormon church during the last third of the nineteenth century, and personally he had never been conspicuous as an anti-Mormon. He thus held the support of Mormon authorities in seeking the Senate seat in 1901 and was elected. Kearns established a respectable record during his term in the Senate. For reasons that are unclear, however, Mormon au-

thorities refused to support his re-election. Therefore, reversing his original decision, he did not run for re-election in a race that he knew he could not win.

In 1901, while serving in the Senate, Kearns purchased a part interest in the *Salt Lake Tribune*. After his return from Washington, D.C. in 1905 until his death in 1918, he influenced the direction of the newspaper. Prior to his direction, the *Tribune* was an aggressive, partisan, often intemperate voice on one side of a bitter conflict between Mormons and Gentiles that encompassed economic, political, and social differences. Under Kearns, it began to become a more temperate advocate of cooperation among diverse economic, political, and religious groupings in the state.

The Kearns Building is an excellent example of the Sullivanesque style of architecture. When the rising cost of land in the late nineteenth-century city made commercial buildings taller than six stories desirable, and the passenger elevator made them practicable, architects were unsure as how to give unity to elevations for which there were no historical precedents. Louis H. Sullivan, "Father of the Skyscraper," solved the problem in his 1890 design for the Wainwright Building in St. Louis. Although modern in their verticality, Sullivan's works were based on the classicist principle that every work of art should be a finite object with a beginning, middle, and end. Designed by architects Parkinson and Bergstrom of Los Angeles, the ten-story Kearns Building includes all of the characteristics of a classical Sullivanesque

work. It utilized reinforced concrete "fireproof" construction, white terra-cotta tile facing on the front facade, and brick veneer on the side and rear elevations. Like Sullivan's 1895 Guaranty Building in Buffalo, New York, the Kearns Building's facade is organized into vertical bands between piers that rise unbroken through the greater part of the elevation and are linked at the top by round arches. The building form is simple and clear-cut and terminates with a flat roof and a boldly projecting cornice. The spandrels under the windows are recessed behind the plane of the face of the piers. Relief ornament of terra-cotta appears under the cornice, over the arched windows, and in the form of figurines at the base of the piers. Since the destruction of the Dooly Building, Sullivan's only Utah work, the Kearns Building ranks with the McIntyre Building as the best examples of the Sullivanesque skyscraper style in the Intermountain West.

Ezra Thompson/Tribune Building 143 South Main



Built in 1924 at a cost of \$350,000 for Ezra Thompson, a prominent Utah businessman and politician, this is one of the few buildings in Utah that exhibits the transition from the high relief tendencies of the Beaux Arts and Classical Revival styles to the plainer Art Deco and Art Moderne. It has been the headquarters of the *Salt Lake Tribune* since 1937.

Thompson was born in Salt Lake City July 17, 1850 to Ezra and Lois Trumball Thompson. Both of his parents came to Utah in 1848 from the eastern United States — his father from New York and his mother from Maine. Educated in Utah public schools, he started working at an early age in the freighting business. After twenty years he changed directions and began mining in Park City. From this enterprise he gradually acquired real estate holdings all over Utah, including interest in the great Cardiff Mine. He was president of Thompson-Murdock Investment Company, the Cardiff Mining & Milling Company, Peerless Coal Company, Kenebeck Consolidated Company, Daly West, and the Ezra Thompson Investment Company. At the time of his death he had an estate valued at approximately 2.5 million dollars and was described as "one of the largest real estate owners in Salt Lake."

In addition to his business activities, Ezra Thompson served two full terms as mayor of Salt Lake as a Republican. He was elected to a third term in 1905 as a member of the explicitly anti-Mormon American Party that controlled Salt Lake City elections between 1905 and 1911.

The *Salt Lake Tribune* was founded in 1870. Its

stated goal was to support a "New Movement" of accommodation to replace the prevailing Mormon policies of isolation and insulation. The *Tribune* believed the time was ripe for the absorption of the self-sufficient Mormon economy into the larger economy of the nation, and it began a campaign for cooperation with Gentiles, the elimination of social and economic insularity, and the development of mining. The "New Movement" had surfaced two years earlier with the founding of the *Utah Magazine* by a group of talented Mormon intellectual "liberals" including William S. Godbe, Elias L. T. Harrison, Edward W. Tullidge, W. H. Shearman, and Eli B. Kelsey. The open criticism of Mormon church policy in the pages of the *Utah Magazine* led to the excommunication of Harrison, Godbe, and their followers. The *Tribune* was an expansion of their magazine. According to O. N. Malmquist, a recent biographer of the *Tribune*, its history can be divided into two periods. From shortly after its founding until about 1920, it was a partisan, anti-Mormon newspaper and a spokesman for Gentile interests. After about 1920 it became a consistent and temperate advocate of cooperation among diverse economic, political, religious, and social groupings. In doing so, it in part reflected and in part was responsible for the larger changes that were taking place in twentieth-century Utah.

The building is a ten-story steel frame and brick "fireproof" structure. The facade design is regular and symmetrical, including rectangular, double-hung sash windows. Continuous, unbroken piers emphasize verticality. The eclectic terra-cotta cornice exhibits early Art Deco overtones. The Art Deco style was not as popular in Salt Lake City as it was in Ogden, and few examples of the style survive.

Tracy Loan and Trust Company Building 151 South Main



This building was constructed in 1916 at an estimated cost of \$40,000 for the Tracy Loan and Trust Company, which had been founded in 1884 by Russell Lord Tracy. He was born in Mansfield, Ohio, in 1860. After two years of college, he left school and became quartermaster at the Cheyenne, Wyoming, army depot. In 1884 he established a banking business in Cheyenne and in 1892 moved the firm to Salt Lake City. In addition to the Tracy Loan and Trust Company, he was widely known in Utah for his establishment of the Tracy Wigwam Boy Scout Camp in Millcreek Canyon and the Tracy Aviary at Liberty Park. In 1933 Tracy retired as president of the bank, and James W. Collins, a long-time employee of the firm, succeeded him.

Collins was born in Cheyenne, Wyoming, in 1884. In addition to his involvement in the Tracy Loan and Trust Company, he was president of the Tracy Insurance Agency and of the Local Realty Company, a member of the board of directors of the Paramount Fire Insurance Company, the Independent Coal and Coke Company, and the Porte Publishing Company, a director of St. Mark's Hospital, and a trustee of Westminster College.

Walter J. Cooper, architect of the building, had been associated with three of the most prominent architectural firms in New York City before coming to Salt Lake City in 1910 to supervise the construction of the Boston and Newhouse Buildings and the Newhouse Hotel, all designed by Henry Ives Cobb. Upon completion of these projects he returned briefly to New York before deciding to take up

permanent residence in Salt Lake City. In 1911 Cooper formed a partnership with Charles Snead McDonald under the firm name of McDonald and Cooper. Their two most important projects were the "fireproof" Keith-O'Brien Building and the Walker Bank, for which they were associate architects with Eames and Young of St. Louis. The partnership was dissolved in 1916, the same year Cooper designed the Tracy Loan and Trust Company building. Cooper's other important works include residences and mine buildings for the Chief Consolidated Mining Company at Eureka, Utah; Beck Hot Springs Natatorium in Salt Lake City; the Tomahawk Hotel at Green River, Wyoming; and bank at Rock Springs, Wyoming, St. Anthony, Idaho, and Magna, Utah.

Much of Cooper's work, although contemporary in terms of structure and mechanical systems, reflected the classical revivalism of his time. The Tracy Loan and Trust Company Building follows the Neo-Classical Revival style. It is a two-story brick structure with a stone facade. Sensitively preserved in the renovation process, the facade is highlighted by two large Ionic columns of marble and a traditional Greek entablature. The cornice features dentils, an egg-and-dart band, and Greek moldings. Above the cornice is a balustrade, complete with side pedestals, a high lower railing, and a top rail. Along the outsides of the two columns are square columns or pilasters. They are faced with cut sandstone on limestone and tie back into the building. Although diminutive in scale, the

facade is well-proportioned and detailed and contributes to the sense of history along Salt Lake City's South Main Street.

The building has a rectangular plan, is thirty feet high at the square, and utilizes a reinforced concrete and brick structural system that was rated "fireproof." The building originally had three major rooms. The two-story front or west room was used as a public banking area. Behind and to the east were two floors, each twelve feet high, which contained offices. A full basement, accessible by a marble stairway, included a central hallway and additional offices. Much of the basement has remained intact. The main floor, however, has been altered at least twice. The first remodeling extended the office floors toward the front of the building to utilize more of its open two-story. Today, the floor-to-ceiling height of the first floor is approximately eighteen feet, while the second floor is about eight feet high. Fortunately, many original architectural elements were retained during past renovations. The impressive vaulted skylight is still intact. It extends at least half the length and width of the building and is situated in the middle of the roof. Its metal framing contains curved stained-glass panels with multi-colored flower patterns. The original interior cornices and decorative beams are also mostly intact. They feature acanthus leaf motifs, egg-and-dart bands, and dentils. Original scagliola, as well as real marble, is extant in the foyer area.

Entrance to the Tracy Loan and Trust Company Building is made through a set of double doors located in a vestibule which extends from the center of a recessed window wall. The window wall consists of wide metal mullions and plate glass windows. A metal grille partially covers the upper section of windows, which were originally clerestory but now light the second-story offices. While some modification of the front curtain wall has occurred, the historical appearance of the front facade is essentially intact.

First National Bank Building 161 South Main



The First National Bank Building is significant architecturally because it has the oldest known cast-iron store front in the Intermountain West. Its designer, Richard M. Upjohn (1802-1878) of New York, was one of America's most distinguished nineteenth-century architects and a pioneer in the Early Gothic Revival, Romanesque Revival, and Stick styles of American architecture. Home of the first chartered bank in Utah, the upper floor of the building was also one of the earliest meeting places for the Masonic lodges in Salt Lake City. The building also housed the Wells Fargo Company, the Atlantic and Pacific Telegraph Company, the Masonic Library, the official territorial library, various law offices and, from the mid-1880s, the office of Simon Bamberger, governor of Utah from 1917 to 1921.

Utah's first national bank, the Miner's National Bank of Salt Lake City, was chartered March 3, 1866. The First National Bank of Utah, which developed from the partnership of Warren Hussey and Charles Dahler, succeeded it. Hussey was a gold broker and land agent in Colorado during the early 1860s. Dahler was the Denver agent of Ben Holladay's Overland Stage Route. When Holladay sold out to Wells Fargo Company in 1866, Hussey and Dahler associated in banking enterprises in Central City and Denver, Colorado; Virginia City, Nevada; Helena, Montana; and Salt Lake City, Utah. Hussey managed the Salt Lake City office and quickly developed it into Utah's most important financial house, with branches in Corinne and Ogden. Imaginative and energetic, Hussey ex-

panded the bank in anticipation of the railroad's arrival in 1869. He bought out the Miner's National Bank and on August 17, 1869, received a charter for the First National Bank of Utah. The bank was designated the official U. S. Depository and became immensely profitable, returning dividends totaling 100 percent of the capital paid in 1871-72. As president and sole owner of the bank, Hussey commissioned Thomas J. Johnson to design a four-story brick, stone, and cast-iron bank and Richard M. Upjohn of New York, who was later also responsible for St. Mark's Episcopal Cathedral in Salt Lake City, to design the cast-iron facade. Built concurrently with the bank's greatest years of success, 1871-72, the expensive structure may have contributed to the bank's 1873 demise. The actual cost, \$140,000, far exceeded the \$80,000 original estimate. In addition, liberal loaning policies coupled with a slump in mining and business activity related to the depression of 1873 proved too much for "Hussey's bank." It was unable to meet heavy withdrawals and suspended payment in September 1873. When the bank was involuntarily liquidated in December 1874 the official reason for the failure was "incompetent management." Hussey left Utah in 1874 and continued banking in Colorado, Idaho, Washington, and New York.

On November 17, 1875, a fire burned the bank's roof and upper story. No attempt was made to rebuild the upper story. Instead, a new flat roof was built over the third floor and a new pediment or parapet wall was built across the front facade. The renovated bank then became the new home of the

Masonic Lodge of Salt Lake City, and the upper floor was dedicated for Masonic purposes on November 14, 1876. The Masons had previously met with the Independent Order of Odd Fellows (IOOF) in a rented room in the Trowbridge Building. After leasing the two upper floors of the bank, the Masons prepared the second floor for use as a Masonic library. It was dedicated September 1, 1877. The Masons used the building until March 19, 1896.

In the mid-1880s Simon Bamberger used the building for his offices. He was a German Jew who came to the United States in 1859 and ultimately settled in Salt Lake City where he began a prosperous business career. In 1916 he was elected governor of Utah. The Bamberger family still owns the building.

As originally built, the First National Bank was a four-story brick and stone building with a Mansard roof and cast-iron front. The fourth story was originally enclosed within the Mansard roof and featured a vertical window bay extension with an octagonal metal cupola. The bottom floor, which has been altered with the addition of new materials, consisted of a central panel of three large windows, flanked on either side by door bays. The detailing, including iron mullions, iron grillwork, transoms, and pilasters followed the same patterns and style as that still extant in the second and third stories.

The present facade of the old bank continues to display its elaborate cast-iron store front. It is divided into three vertical panels, each separated by pilasters. The second and third stories are identical

in their fenestration and detailing. The central panels consist of three tall, double-hung sash windows separated by deep pilaster-like mullions decorated with Ionic capitals. The side panels have single windows with similar mullions. Plain horizontal bands at the floor levels are accented with intricate classical ribbons of egg-and-dart molding, dentils, and undulating waves. Originally intricate iron arched grills were located at the tops of the window bays, perhaps to serve as sun screens. This gingerbread has been removed, but the iron fence-work across the porch and bottom of the third story remain. The cornice, with its pinnacles and arched pediment, are also intact. All of the ironwork is painted white. While the ground floor has been adapted for use as a movie theatre, the two upper floors are essentially intact in both plan and fabric. The fancy wooden stairways, doors, wainscoting, and moldings are nearly all preserved, as are the original glass-paneled partitions in the old Masonic library and the heavy classical plaster conices and centerpieces. The second level and part of the third level are being used for offices, but the main assembly room on the third floor is vacant.

Salt Lake Herald Building 165 South Main



This building was constructed in 1905 as headquarters for one of Salt Lake City's daily newspapers, the *Salt Lake Herald*. During its fifty-year history the newspaper played a crucial role in the Mormon-Gentile conflict. After 1891, as a spokesman for the Democratic party, it was instrumental in the establishment of the American political party system in Utah. Architect for the building was John C. Craig of Chicago. He was the architect for several other prominent Salt Lake City buildings, including the Salt Lake Stock Exchange, the Eagle Gate Apartments, also known as the Bransford Apartments, and the New Grand Hotel.

The development of Utah's newspapers began with the founding of the *Deseret News* in Salt Lake City, June 15, 1850. The Mormon church owned and controlled the *News*. While focusing on church-related subjects, the editors at first tried to keep the Mormon-Gentile conflict to a minimum. With the completion of the transcontinental railroad in 1869 a tremendous change took place in Utah. The Mormon-Gentile conflict intensified, and in Utah journalism this change was reflected in the birth of two new daily newspapers, the *Salt Lake Tribune* and the *Salt Lake Herald*. Founded in 1870 as the *Mormon Tribune*, it was first published by Mormon intellectuals who had been excommunicated from their church primarily for their opposition to temporal church policies. Advocating accommodation with the Gentiles, the *Tribune* initially tried to generate Mormon support for a change in economic philosophies from the cooperative insulation advocated by Brigham Young to one more in keeping with the

laissez-faire ideas of the post-Civil War period. In 1871 when the *Tribune* changed hands, the newspaper became an unrelenting critic of the Mormon church and its leaders. That policy continued into the early twentieth century.

The *Salt Lake Herald* grew out of the ashes of an earlier pro-Mormon newspaper, the *Salt Lake City-Ogden Telegraph*. The *Herald* publishers purchased the type and press of the *Telegraph*, hired the newspaper's former business manager William C. Dunbar and editor E. L. Sloan and began publication of the *Salt Lake Herald* on Sunday, June 5, 1870. Early on, editor Sloan made it clear the paper would be a staunch defender of the Mormon church and its members. "Deeming it better to represent ourselves than to be misrepresented by others, when the people of Utah, their faith and institutions are aspersed, maligned and unjustly attacked, we shall esteem it a solemn duty to present the truth in reply, when the source is worthy of a rejoinder. . . . We have lived in this community for years, and hope to live in it for many years to come."

Throughout the polygamy crusade of the 1870s and 1880s the *Deseret News* remained the spokesman for the Mormon leadership while the *Herald*, although not owned by the Mormon church, was its lay supporter. Its opponents, described it as the "Mormon Herald," and "The Organ of the Lesser Priesthood," implying that the *Deseret News*, as the official church mouthpiece, was "The Organ of the Higher Priesthood."

After 1890, following the official announcement

by LDS church leaders that no more plural marriages would be performed, the *Salt Lake Herald* took a greater interest in politics and on May 24, 1891, announced that it was a Democratic newspaper. As a spokesman for the Democratic party the *Herald* continued to reflect its pro-Mormon sentiments. The Republican party, founded in 1856 on a platform dedicated to the abolishment of the "twin relics of barbarism," slavery and polygamy, was originally disliked as much by Utah Mormons as by Southern sympathizers. Southern Democrats had opposed the anti-polygamy measures of the Republican party, since they viewed the Mormon belief in polygamy and their own support of slavery as both based on states rights. While the *Herald* became the state's Democratic newspaper, the *Tribune* was clearly Republican.

As a reflection of their involvement in private business, Mormon leaders turned more and more to the Republican party after 1896, and the *Herald* became less important. In 1898 Alfred W. McCune acquired the *Herald* to aid his unsuccessful campaign for the United States House of Representatives. After his defeat he sold it to Senator W. A. Clark of Montana, also a Democrat, whose chief interest in Utah was the promotion of the Salt Lake, San Pedro, and Los Angeles Railroad. It was during Clark's ownership that the *Herald Building* was constructed in 1905. Clark sold the *Herald* to a group of prominent Utah Republicans in August 1909. Renamed the *Herald-Republican* following a merger with the *Inter-Mountain Republican*, the paper quickly began to decline as its Democratic supporters

withdrew their subscriptions and the editorial philosophy reflected the views of only one part of the Republican party — the Reed Smoot faction. The newspaper suffered from ownership changes and diffused ownership until July 1920 when it ceased publication.

The *Herald Building* housed the newspaper from 1905 until 1913, when its offices were moved to 50 South Main. Afterwards the building was used as the Little Hotel. Lamb's Restaurant has occupied the ground floor since 1919.

The *Salt Lake Herald Building* is a five-story brick commercial structure. Above the first story the building is U-shaped in plan and features two identical vertical wings, or shafts, symmetrically arranged around a narrow light well, an open space directly over the main entry intended to permit light to enter windows of rooms in the interior of the "U". At an early date architectural critics complained that in general the light well was too narrow to permit adequate lighting. This criticism is consistent with the fact that the sun's rays penetrate only a small portion of the well. An unusual feature of the well is that it opens on the street or front side of the building. Nearly every other commercial building of this type in the city included concealed light wells. Its facade design includes essentially vertical entablatures and stone belt courses. Horizontality is also emphasized by banding in the masonry portions of the second story. This banding was a continuation of horizontal banding in the stone piers now concealed on the first story. The window and door bays of the *Herald*

Building are square. The windows are simple one-over-one double-hung sash type. Awnings were originally placed over each window.

Perhaps the last of Salt Lake City's fine turn-of-the-century tin cornices adorns the top of the Herald Building. Divided into two identical portions, one for each tower, the richly decorative cornices feature broken pediments, volutes, lion's heads, cove moldings, brackets, dentils, and flagpoles. The inscription, "The Herald Erected 1905," is divided, with half of the inscription appearing in each of the two cornices. Other decorative elements of the building include the keystones over the windows, the classical cartouches in the frieze across the top of the second story, and the suggestive Prairie style capitals at each end of the first-story frieze over the original stone pilasters.

The exterior of the Herald Building is presently covered with dark gray paint. The interior has experienced some modification, particularly on the north side of the ground floor. The original cabinetry, moldings, and doors in the cafe on the ground floor and in many rooms on upper floors are mostly intact. Aside from interior alterations made in the process of converting the newspaper building to a hotel, the major intrusion is the remodeled exterior facade on the ground story. The original design featured a prominent arched entry bay crowned with a large broken-scroll pediment. Stone piers similar to those at each end of the building, with smooth and rusticated stones alternated for a banding effect, supported the pediment. Be-

tween the sets of stone piers were large windows within wooden mullions. A large stone eagle perched on a sphere was situated in the break of the broken scroll. A Classical frieze served as a visual entablature for the upper floors and is still intact. A small porch with iron railing has replaced the pediment.

Auerbach/Boyd Park Building 162-166 South Main



This building, and the adjoining Scott Building at 168 South Main, were demolished in early 1982. At the time, they were two of the most important historic commercial buildings remaining in Salt Lake City. The Auerbach/Boyd Park Building was erected in 1888 by the Auerbach brothers, Frederick and Samuel H., who were prominent Utah merchants. It was constructed at the same time as the adjoining Scott Building. Though separate structures, the two were known as the "Scott-Auerbach Building" until about 1900, after which they were designated separately—one the Scott Building, the other the Auerbach Building. In 1910, Boyd Park purchased the Auerbach Building, moved his jewelry store into it, and renamed it the Boyd Park Building.

There were three Auerbach brothers, all of them born in Prussia: Frederick (1836), Samuel H. (1847), and Theodore (date of birth unknown). They emigrated to the United States in the early 1860s, remained in the East long enough to acquire some knowledge of the language and customs of the new country, and then set out for California via the Panama route. There, in the many mining camps that had sprung up throughout the mountains, they began a mercantile business. Their first store was a tent at Rabbit Creek, a "mushroom" mining town in California to which merchandise could be brought in only on muleback. They remained in California until 1863, then moved to Austin, Nevada, where a mining boom was in progress. When mining there petered out in 1864, Frederick set out with a load of merchandise for Salt Lake City, then

going through a boom of its own with the influx of converts to the Mormon Church. Samuel followed with a second load of merchandise, and the brothers set up a store in a one-story adobe building on Main Street under the name, "The People's Store, F. Auerbach and Brothers." Some time thereafter, Theodore returned to New York and the firm became "F. Auerbach and Brother."

During the next five years, the business prospered. With the coming of the Union Pacific Railroad in 1869, Auerbach's established branch stores at Bryan, Wyoming, and Promontory, Utah to cater to the wants of the visitors and new settlers. In 1869, however, with the establishment of ZCMI and the Mormon boycott of Gentile merchants, the existence of Auerbach's and all other non-Mormon firms was threatened. The apostate Mormon firm of Walker Brothers, for example, alleged that their sales decreased in a brief span "from \$60,000 to \$5,000 per month, and that those of Auerbach Brothers fell off in like ratio." Many small merchants were forced out of business, but Auerbach's and other larger concerns managed to hang on, and with the development of mining after 1870 and the resulting influx of Gentiles, they, and other Gentile firms, expanded. By 1883, Auerbach and Brother were doing a business of a half-million dollars a year, and the business continued to increase. As it did, Frederick and Samuel invested heavily in other areas, particularly real estate, and by the turn of the century had accumulated considerable fortunes. Both brothers involved themselves in Jewish affairs and Frederick became president of the B'nai Israel

Congregation in 1884. He never married, but Samuel married Evelyn Brooks, a daughter of Julius and Fanny Brooks, the first permanent Jewish residents of Salt Lake City and builders of the Brooks Arcade building (268 South State).

Boyd Park was a prominent jeweler and businessman in Salt Lake City from the early 1870s. Born in Scotland in 1837, he emigrated to New York in 1849, apprenticed in a jewelry shop, and in 1862 opened a jewelry store in Troy, New York in partnership with a Mr. Joslin. In 1865, the firm moved to Denver and quickly became the largest of its kind west of Chicago. In 1871, Park established a branch store in Salt Lake City. In 1900, he purchased both the Salt Lake and the Denver stores from the Joslin estate. The firm continues in existence to the present time. In addition to his jewelry business, Park was involved in a variety of other enterprises. He was an organizer and president of the Bank of Commerce, a member of the Library Board, and active in mining and real estate.

The Auerbach/Park Building was a five-story commercial structure made of brick with stone trim. The bottom two floors had been altered badly, but the upper three floors were intact. Designed by Dallas and Hedges, who were architects for the adjoining Scott Building, also built in 1888, a one-story addition was made in 1896. (The history of the Brooks Arcade contains more information on Dallas and Hedges.) Like the Scott Building, the Auerbach/Park Building was significant for its 1880s detailing. The facade was a good example of the Commercial style with Neo-Classical Revival variants.

Scott Building 168 South Main



This building was demolished in early 1982 with the adjoining Auerbach/Boyd Park Building. It was constructed in 1888 for a hardware firm, Scott, Dunham, and Company, George M. Scott, president, which had been founded in 1871. In 1898 it became the George M. Scott Company and later, the Scott-Strevell Hardware Company, "the largest supply company between Denver and San Francisco."

George M. Scott was born in New York in 1835, came to Utah in 1871, and established a hardware business. It developed into a regional enterprise serving the area between Denver and the Pacific Coast. Scott was active in the Liberal Party, an anti-Mormon political party that was formed in Utah in 1870. In 1889, he was elected the first non-Mormon mayor of Salt Lake City. By that time, the Federal Government had disenfranchised thousands of Mormons as part of its campaign to force the Mormons to give up the practice of polygamy, and the population of Salt Lake City was nearly evenly divided between Mormons and non-Mormons. Scott served only one term, but two other non-Mormon mayors, Robert Baskin and James Glendenning, followed him in succession.

The Scott Building was a six-story, brick, commercial building with stone trim. Originally a four-story building, two more stories were added in 1896 after a fire. Dallas and Hedges, architects of the McCune Mansion, were the original designers, while the addition was designed by Frederick A. Hale, the architect of the Alta Club, the Salt Lake Public Library, and the Keith-O'Brien Building (For

more information on Dallas and Hedges, see the history of the Brooks Arcade, and for Hale, the Keith-O'Brien Building.)

The bottom floor of the Scott Building had been remodeled, but all upper floors were intact and displayed the greatest variety of architectural detailing found in any building from the 1880s in the city. Each floor had an original design and no motifs were repeated, yet through symmetry and a regular placement of the bays, the overall composition was unified. Decorative elements included Sullivanesque mullion capitals, corbeled brick-work, dentil bands, stone cartouches and medallions, Corinthian capitals, molded stone belt courses and window arches, and a metal cornice with the original inscription plaque extant.

Walker Bank Building 171 South Main



When it was completed in 1912, the sixteen-story Walker Bank Building was the tallest building between the Missouri River and the West Coast. The *Salt Lake Tribune* hailed it as "but another step typifying the new Salt Lake City, a metropolis which is destined to be unrivaled between Chicago and San Francisco." It was a testimony, the newspaper said, "of the strides this city is taking," a "monument to the progress and future of Salt Lake." The building also received national attention and was featured in the February 1914 issue of *American Architect*.

Walker Bank was the first bank in Utah Territory and one of the first to be established west of the Missouri River. Four brothers founded it, Samuel S., Joseph R., David F., and Matthew H. Walker. They came to Utah in 1852 with their mother and in 1859 established a mercantile partnership to take advantage of the profitable opportunities offered by the presence of Johnston's Army at Camp Floyd. The firm also performed banking functions. Official status as a bank began in 1871, but banking remained an incidental operation until 1885 when the firm obtained a national charter. From 1865 until the construction of this building, the bank was located across the street, on the northwest corner of Second South and Main.

Essentially square in plan, the building consists of two tiers, the sixteen-story main structure, and a smaller two-story section that sits atop the middle of the roof. The box-like appearance of the sky-

scraper is somewhat softened by classical detailing along the two bottom floors and the upper cornice. The building reflects a post-Sullivan recessiveness in which the application of traditional decoration was viewed as a means of disguising the starkness of modern monolithic form.

Orpheum (Capitol) Theatre 42 West Second South



Built in 1912-13 and a major center of vaudeville in Salt Lake City for more than a decade, the Orpheum (Capitol) Theatre is important for introducing innovative architectural features in theatre construction to the Intermountain West. Its construction also signaled the importation of out-of-state architects and foreign design styles to provide alternatives to the more conventional American and Utah vernacular styles that dominated Salt Lake City commercial and public architecture in the early twentieth century.

In 1905 the Orpheum Theatre vaudeville chain built their first theatre in Salt Lake City. Located at 128 South State, it is now the Promised Valley Playhouse. On May 27, 1912, they took out a permit for a second theatre. The estimated cost was \$250,000. The architect for the theatre was thirty-six-year-old G. Albert Lansburgh of San Francisco. He was a graduate of the Ecole des Beaux Arts in Paris and a recipient of Le Diplome d'Architect de Government Francais and a gold medal from the Society of French Artists at the Grand Salon of the Champs Elysses in 1906. After spending seven more years studying ancient and modern architecture in Europe, Lansburgh returned to San Francisco, his boyhood home, and began practice. Among the more important buildings that he designed were the Orpheum Theatres in San Francisco and Los Angeles and San Francisco's Manx Hotel, Newman and Levison Building, Concordia Club, Sacks Building, Gunst Building, and the Lumerman Building. Lansburgh was also responsible for the

restoration of the Temple Emanuel in San Francisco.

Lansburgh used his classical training in his design of the Salt Lake Orpheum Theatre. Designed in what was described at the time as the "Italian Renaissance style," the building displays a profusion of Renaissance Revival detailing. Its exquisite terra-cotta figurines, moldings, and brackets were then unknown in the city. Salt Lake's Hotel Utah, built at about the same time, used terra-cotta decoration from the same California manufacturer.

The building is a three-story brick structure, with a highly decorative facade consisting of tapestry brick and polychrome terra cotta. The symmetrical front facade is five bays wide, with large Roman arches over each bay on the street level and sets of Palladian windows situated directly above each lower bay. Until recently metal siding that covered the entire clerestory portion of the street level facade concealed the arches. Other modifications of the facade include the rearrangement of spaces and masses between the columns at the street level. Undisturbed, however, is the ornate facade above the first story cornice. The Palladian windows display round columns with composite capitals and classically molded entablatures or lintels complete with terra-cotta cartouches, foliated bands, cherubs, and stereotyped classicist heads. The frieze is also a repetitious band of cherubs and musical instruments. The bracketed cornice is crowned with a band of drama masks.

The theatre opened August 2, 1913. According

to newspaper accounts, the interior was as extravagant as the exterior. The lobby was "paned with marble flags, domed by a striking ground ceiling in Caen stone and flanked by supporting pillars". The staircases to the balconies were marble. The original color scheme was French gray and gold, "the gold being subdued with French lacquers in blue and mulberry which go well with the gold orsini velvet draperies, in turn relieved by mulberry and rose-colored silk underdrapes." The theatre balcony and proscenium arch were heavily molded with classical motifs.

In terms of engineering, the Orpheum Theatre was advanced for its time. Constructed of concrete, steel, and brick, its fireproof construction was aided by a "Water Curtain," which was a series of sprays in front of an asbestos curtain that automatically activated when the temperature reached a designated height. According to one report, "water spouts from the sides and descends from above forming a complete screen of water through which fire or smoke cannot penetrate."

A mechanical ventilation system, known as the "Plenum system," was also provided. A newspaper account of this precursor to present forced air conditioning systems stated that, "automatically the air is expelled through gratings beneath the seats at a rate of three feet per second. It rises to be drawn out through the ventilators in the ceiling and dome without any perceptible draught. . . On the hottest day in summer, it is possible to keep the atmosphere at sixty degrees while, when the mer-

cury is below zero in winter, patrons can be warm and snug . . . and breathe absolutely pure air." An added safety feature was the exit system with thirty exits from all sides of the building, "the doors of which are fitted with patent contrivances that cause them to fly open on the least pressure from the inside." A special structural system made the building "earthquake proof." The boiler was placed in a separate building to eliminate the dangers of possible explosions.

In 1927 Louis Marcus bought the theatre for \$300,000. He owned motion picture theatres in Provo, Ogden, Boise, and Salt Lake. Over the next three months he remodeled the interior into a movie theatre. A Louis XIV style sunburst was set in the center of the ceiling, seating capacity was enlarged to 2260, and a new Wurlitzer organ was installed. The organ was billed as second in quality to only the tabernacle organ in Salt Lake City and featured Mormon Tabernacle organist Alexander Schreiner at the keyboard. Reviewers called the theatre the "city's leading motion picture palace." It apparently catered to a wide spectrum of society, with prices in 1927 ranging from ten to seventy-five cents, depending on seating and show time.

In 1976 the theatre was restored as a home for Ballet West as part of the master plan of the Bicentennial Center for the Performing Arts, for which the Utah legislature appropriated \$6.5 million in 1973. The Center also includes a 2810-seat symphony hall and an art center with a gallery of 7500 square feet and a 22 foot high ceiling.

Continental Bank Building 200 South Main



The Continental Bank Building represents an early phase of high-rise steel and concrete architecture in Salt Lake City. Its age and scale help document the growth of the area as a commercial-financial center. Centrally located on Main Street, it continues to be a vital part of Salt Lake City's business community.

The Continental Bank Building was constructed during 1923 and 1924 for the National Bank of the Republic at an estimated cost of \$1,000,000. The property on which the bank now sits was originally the site of the "White House," an early Salt Lake hotel that was a popular place for visitors at the turn of the century. The National Bank of the Republic and O'Connor's Drug Store conducted business on the bottom floor of the hotel building. In 1920 the Bank of the Republic consolidated with several other banks in the intermountain area to form the Continental Bank and Trust Company, the present occupant and owner of the building.

The man behind this merger and the founder of the Continental Bank was James E. Cosgriff. A native of Vermont, Cosgriff came West as a young man in 1890 and started in the sheep business in Rawlins, Wyoming. Eventually he and his brothers ran a herd of more than 100,000 head. Cosgriff first entered the banking business in Wyoming, where he purchased the First National Bank. He gradually acquired ownership of several banks in the Intermountain area, in 1905 came to Salt Lake and purchased the Commercial National Bank, and consolidated all of these holdings in the merger with the National Bank of the Republic to form the

Continental National Bank & Trust Company. In addition to his involvement in banking and finance, Cosgriff maintained an interest in sheep and wool and continually sought to improve standards of production. In 1913, for example, he hired at his own expense an Australian wool expert to teach wool growers in the western United States Australian methods of wool preparation.

The architects of the building were George W. Callum of San Francisco and Frederick A. Hale of Salt Lake. (For information on Hale, see the history of the Keith-O'Brien Building.)

The bank is a thirteen-story reinforced concrete, brick, and stone-faced building. Its design composition is narrow and vertical and combines a Second Renaissance Revival treatment of the bottom two floors with a strictly utilitarian treatment of the upper floors. The overall design reflects a period of eclecticism joining traditional and modern elements. Decorative elements include carved stone faces and cartouches, a classical cornice, and an original exterior clock. The building is unaltered, and its fabric is in excellent condition.

Utah Savings and Trust Company Building 235 South Main



Constructed from 1906 to 1907, the Utah Savings and Trust Company Building is a well-preserved example of the Sullivan-esque style of architecture and one of the earliest reinforced concrete buildings in Utah.

The Utah Savings Trust Company was established in 1889 with a capital of \$250,000 under the name "Utah Title Insurance and Trust Company" and was one of the first bank and trust companies established in Salt Lake City during Utah's territorial period.

The building is a well-preserved example of a local variety of the Sullivan-esque style and one of the earliest commercial buildings in Utah to utilize a reinforced concrete structural system. The architects, Walter E. Ware and Alberto O. Treganza of Salt Lake City, formed a prominent firm that produced some of the state's finest building designs during the twenty-five years of its existence. (For more information on them, see the history of the Henderson Block.) Their use of brick infill and metal window sash and trim on the exterior of the building is evidence of an early attempt at "fire-proof" construction.

The development of the use of concrete in Utah has an interesting history. As early as the 1850s Mormon pioneers were constructing forts of "mud concrete," a combination of rocks, dirt, straw, water, and other elements that they poured into crude wooden forms to create thick walls. By the 1870s Morgan Richards of Iron County had developed a "lime concrete" by adding lime as a hardener. Us-

ing methods similar to those described in Orson Fowler's books on the "gravel wall" mode of construction, Richards built impressive poured concrete structures in Parowan and Paragonah, Utah. By the 1890s Portland Cement made its appearance in Utah. Its early uses were confined mostly to flatwork, foundations, and water pipes until after 1900, when the structural uses of concrete developed in France, Germany, and the midwestern and eastern United States became known.

The pivotal figure in the development of reinforced concrete in the United States was Ernest L. Ransome. His first patents were issued during the 1880s, following William LeBaron Jenney's development of the "first skyscraper," the Home Insurance Building in Chicago in 1875. By 1900 Ransome was the leading designer of industrial and commercial buildings of reinforced concrete. The state of conventional column-and-beam framing in the first decade of the century was largely the work of Ransome. Typical of his commissions at the time was the United Shoe Machinery Company Building at Beverly, Massachusetts (1903-1905). Its floor slabs and joists were poured as a unit, the joists forming parallel ribs of rectangular sections and the whole resting on deep girders spanning between the columns in both directions. Ransome's principle of reinforcing construction was simple by contemporary standards but was fundamentally sound. Ware and Treganza used essentially the same system in building, although it is not known how they became familiar with the method. Nevertheless,

their structural design shows an early use of Ransome's principles and documents a beginning effort in developing the reinforced concrete technology being used today.

The Utah Savings and Trust Building is a narrow seven-story commercial building with a reinforced concrete and brick structural system and stone facade. Four piers or pilasters that rise unbroken through the middle five floors accentuate the verticality of its facade. Unaltered above the first floor, it originally consisted of three classically articulated divisions corresponding to the pedestal, shaft, and capital of a column. The first level or "pedestal" of the facade originally featured four columns directly under the existing piers and a classical entablature. The middle bay contained the entry doors, while the side bays contained storefront windows. This configuration has been altered and now consists of a metal framed storefront window and doors contained within a dark marble border. The "shaft" of the facade consists of four piers that separate the window bays. All of the windows are one-over-one, operable sash types and are spatially separated by flat vertical spandrels decorated with circular and diamond-shaped motifs. The "shaft" terminates at the cornice above the sixth floor. At the tops of the piers are groupings of fruit, swags, and some geometric motifs, all of which combine to form a secondary cornice. The upper floor, because of its heavy cornice and wall ornamentation, is the "capital" of the facade. A band of voussoirs alternating with heads of grain

surround the windows on this level. The final cornice projects far beyond the face of the building and features dentils, brackets, and lion's heads. The original flagpost, located above the center of the cornice, is still extant.

Structurally, the Utah Savings and Trust Company Building consists of a reinforced concrete skeletal frame. Square concrete columns, roughly two-by-two feet, were built up in a modular pattern, one floor at a time. Concrete beams and floors were then set upon each level of columns. The open spaces between the columns and beams were filled with brick. Reinforcing the system was done by placing gangs of one-inch steel bars through the columns and beams. Some of the bars were taken through to the outside walls, where they were cut off flush with the walls and are now exposed. Concrete members were formed with wooden planks and the form marks are still evident except in the light wells where the concrete was parged. The site was excavated by horse and team. Overall, the construction of this building represents a pioneering effort, using primitive methods to execute modern ideas of the time. The interior is simply appointed. The columns and beams are sometimes exposed and decorated with egg-and-dart bands and other classical motifs. The stair railings, the newel posts, and the trim of door and window bays utilize both metal and wood. The interior of the first floor has been altered extensively. The upper floors have also been modified but to a lesser extent and retain the original floor plan.

Following the construction of the building, the December 1, 1907 issue of the *Salt Lake Tribune* provided the following description of the interior:

The banking room is wainscoted with slabs of Italian marble. A green frieze of imitation ivory is over this. The furnishings of the office, including the furniture and partitions, are all of solid mahogany. Brass mountings adorn the cages of the cashiers and tellers, and the electric lights are covered with ground glass globes, to soften and diffuse the light. There is a special room for the use of ladies. A desk has been provided for this. The directors' room occupies a balcony at the rear. The vaults and safes are as secure as they can be made. They are also fire-proof and burglar proof. The exterior of the vaults is veneered with marble, which is backed with Crome and Bessemer steel plate 2½ inches thick. The plates are provided with electric envelopes. These envelopes are so adjusted that when a drill of any kind is pushed through them, an alarm is sounded in front of the building and at police headquarters. The same alarm is sounded when anyone attempts to enter the vault when the mechanism is adjusted.

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Following the construction of the building, the December 1, 1907 issue of the *Salt Lake Tribune* provided the following description of the interior:

The banking room is wainscoted with slabs of Italian marble. A green frieze of imitation ivory is over this. The furnishings of the office, including the furniture and partitions, are all of solid mahogany. Brass mountings adorn the cages of the cashiers and tellers, and the electric lights are covered with ground glass globes, to soften and diffuse the light. There is a special room for the use of ladies. A desk has been provided for this. The directors' room occupies a balcony at the rear. The vaults and safes are as secure as they can be made. They are also fire-proof and burglar proof. The exterior of the vaults is veneered with marble, which is backed with Crome and Bessemer steel plate 2½ inches thick. The plates are provided with electric envelopes. These envelopes are so adjusted that when a drill of any kind is pushed through them, an alarm is sounded in front of the building and at police headquarters. The same alarm is sounded when anyone attempts to enter the vault when the mechanism is adjusted.

Kerrick Block 236 South Main



Built in 1887 at an estimated cost of \$18,000, the Kerrick Block is the oldest existing work of Richard K. A. Kletting, one of Utah's most prominent architects. It was constructed for Lewis C. Kerrick, a well-known Salt Lake City businessman and politician in the late nineteenth century.

Kerrick was born in Iowa in 1848, the son of George Ord and Galena Ann Madeira Kerrick. He came to Utah in 1872 as superintendent of the Omaha Mining Company at Stockton, Utah, and in 1877 went to Idaho where he made "considerable" money in mining ventures. In the early 1880s he came to Salt Lake City. Within a few years he built the Galena Block, bought the Troy Laundry, established a men's furnishing store, and organized the National Bank of the Republic. He also organized the "Kerrick Guards," a local militia. Active in politics, he served on the Salt Lake City Council in the 1880s and was a candidate for mayor for the Liberal Party, an anti-Mormon political party that existed in Utah from 1870 until 1893.

Kerrick built this building as investment property to receive rental income. Roberts and Nelden Drugs, a large wholesale and retail druggist company, was the major occupant of the building until 1905. Established in 1883, Roberts and Nelden operated an extensive chemical and drug wholesale business throughout Utah, Idaho, Montana, Wyoming, eastern Nevada, and western Colorado. After Kerrick's death in 1905 the building was leased to its present occupants, Leyson-Pearsall Jewelry, a retail jewelry company established in the late nineteenth century by John H. Leyson, Alfred

W. McCune, and Clifford R. Pearsall. When first occupied, the rear of the building contained a room where jewelry was made. A gambling hall was located on the second floor. There were also eight apartments maintained by prostitutes, several of whose names remain on the door. Doctors and other professionals also had offices on the upper floors of the bulding.

Architect Richard K. A. Kletting designed the three-story brick and stone Kerrick Block. His other notable works included the McIntyre Building at 68 South Main and the State Capitol. Trained as a Classicist in the Beaux-Arts fashion, Kletting was nevertheless quick to assimilate America's various design movements as they developed. He capably mastered and helped to advance Richardsonian Romanesque, Beaux-Arts Classicism, the Second Renaissance Revival, the Commercial style, and Sullivan's architecture. Kletting was a master stonemason, an extremely skillful engineer, a sensitive designer, and an avid environmentalist. He pioneered the use of steel-reinforced concrete construction in Utah and must be considered the state's first modern architect.

The Kerrick Block was one of Kletting's earliest commercial works in Utah. Working within the restraints of a narrow, thirty-foot front, Kletting was able to achieve considerable architectural interest through varying planes, materials, and detailing within a formal, well-balanced composition. At this early period of Kletting's early career, he may have been striving for local acceptance by displaying his highly refined and distinctive skills. In

1894 John Lollin was impressed enough with Kletting to have him design the Lollin Block, which adjoins the Karrick Block on the south.

Kletting's original elevation drawing, an 1890 perspective rendering, and old photographs tell us much about the building's original appearance. Features of the Karrick Block representative of Commercial architecture of the period included the symmetrical facade design, Classical division of the facade into sections approximating the proportions of a column and entablature combination, attenuated cast-iron columns supporting the upper masonry wall, ornate carved stone, galvanized iron cornices, and substantial surface activity. The facade was articulated in the center, large voids were created as vestibules for the porches, and semi-circular corbelled pilasters supported large pinnacles. The large window panel on the ground floor and the large flagpole situated at the center-line of the composition also emphasized the center of the facade. By contrast, the side bays were narrower and more vertical in emphasis. Large pilasters at each side of the building carried rusticated stone banding along the first level and ornately carved stones at the vexus of the belt courses which delineated the floor levels. A variety of materials enriched the total design. Glass, cast iron, wrought iron, stone, brick, tin, and wood were all used, yet without confusing the design. The strong horizontal lines of the cornices and belt courses counterbalanced the vertical thrust of the arcade. The center voids created deep shadows, while corbeled stone,

brick, and tin decoration cast delicately formed shadows.

The original appearance of the Karrick Block has been modified. The bottom floor is radically altered. The side entry is blocked, the banded pilaster is covered with smooth faced stone, and the only entry bay is now slightly south of the center of the facade. The deeply recessed entrance is splayed and includes an old door and transom that are not original. Although large panes of plate glass are used, the original design has been completely altered. The second and third levels are relatively intact. Shutters have been added to the windows, and the cantilevered porches have been removed (though the original iron railing has been retained). The cornice is still intact, except for the two large pinnacles and flagpole that have been removed. The major change that has modified the building's appearance is the light colored paint covering the surface of almost the entire building and diminishing the effect of the original texture, color, and detailing. The interior of the main floor was slightly remodeled in 1905 when Leyson-Pearsall leased the building. The company's original jewelry cases, the wooden molding, the ornate pressed tin ceiling, and the large beveled mirrors all remain. The upper floors are relatively unchanged, suffering from only minor remodeling over the years.

Lollin Block 238 South Main



The Lollin Block was constructed in 1894 at a cost of about \$13,000. Architect Richard K. A. Kletting designed the building for John Lollin.

Lollin was born on January 3, 1840, in Blanch, Denmark. In 1857 he and his two sisters left Denmark for Utah to rejoin their parents and two younger brothers who had departed the previous year. Once Lollin reached Omaha, he learned that his mother and one brother had died at St. Louis and the other brother had died during the overland journey to Salt Lake. Lollin and his two sisters continued on to Utah, arriving in Salt Lake City September 9, 1857. While his two sisters and father moved to southern Utah, John Lollin remained in Salt Lake City where he first worked in the Salt Lake House Hotel. He eventually became partners in a hotel business with Frank Devey, then operated the Arcade restaurant in partnership with James Glade. Finally he purchased the property at 129 Main Street and operated the Lollin Saloon. The saloon and investments in mining proved successful, and in 1894 he built the Lollin Block on property he had purchased from William Jennings in 1871.

The Davis Shoe Company leased the street floor of the Lollin Block from 1901 until 1913; the Hudson Bay Fur Company from 1915 to 1965; and Music City and the G. E. M. Music Store in 1965. From 1924 to 1929 Mrs. Ella Stickney Becker ran a millinery shop on the main floor along with the Hudson Bay Fur Company. From 1925 to 1927 she shared the space with a man named Gabriel Shihadeh, who sold "art goods."

The second floor was used primarily as business

offices. Several dentists rented space, beginning with Dr. James B. Keysor shortly after the building was completed until 1931; Dr. Mark D. Bringhurst, from 1931 to 1951; Dr. Edward W. Ward from 1938 to 1943; and Dr. Calvin E. Clawson from 1955 to 1957.

The third floor was the residence of John Lollin until his death on April 4, 1915. His wife, Diantha Mayers Lollin, continued to live there until her death on May 8, 1934. Their son, Carl D., lived in the building until 1960. Since then only the main floor of the building has been used.

The Lollin Block is situated between the Kerrick Block, built in 1887, and the 1902 Keith-O'Brien Building. Considered together, the three buildings reflect architectural styling in Salt Lake City commercial building during three continuous decades. Richard K. A. Kletting designed both the Kerrick Block and Lollin Block. While the Kerrick Block is essentially a Victorian work, the Lollin Block demonstrates Kletting's favored bent for classical revivalism. Architect of the Neo-Classical Revival Salt Palace and Utah State Capitol, Kletting also utilized traditional Roman arches, modified Ionic column-mullions, a bracketed and dentiled cornice, egg-and-dart banded window trim, and decorative cartouches in the Lollin Block. Although modified at the ground floor level, the upper facade of the Lollin Block is well preserved, including the original "1894" inscription.

The Lollin Block is composed of a stone foundation and brick superstructure that is covered with gray plaster, scored to give the appearance of

smooth, cut stone. The building contains three floors with a one-story addition at the back. The front facade is four bays wide and has a flat parapet wall. The roof is flat. Two doors and an irregular arrangement of metal-framed glass bays adorn the remodeled ground floor. A flat sign panel conceals the original first story cornice. The second and third stories retain their original facade appearances. The facade at the second floor has four equally-sized square bays with one-over-one double-hung sash windows. Window trim features a surrounding of egg and dart bound with classical cartouches at the two upper corners of the bay opening. Above the square windows is the bas-relief inscription, "1894." A dentiled belt course and four Roman-arched window bays articulate the third floor level. The mullions separating the bays have engaged round pilasters and Ionic columns that give the appearance of supporting the molded arches. The cornice is bracketed, dentiled, and molded. It contains cartouches and the name "LOLLIN." The parapet wall has recessed panels and a slightly overhanging ledge. The front facade is symmetrical.

Keith-O'Brien Building 242 South Main



The Keith-O'Brien Building was constructed in 1902 at an estimated cost of \$150,000 for prominent Utah businessman David Keith and is an important work of Frederick Albert Hale, a Denver and Salt Lake City architect.

David Keith was born at Maybou, Cape Breton Island, Nova Scotia, on May 27, 1847. As a boy he worked in the mines at Nova Scotia and later spent a number of years at sea. In 1867 he went to Nevada and worked in the mines in the Comstock area. At the decline of those mines, he traveled to Park City, Utah, where, in 1883, he became foreman and then superintendent of the Ontario No. 3 Mine. There he became friends with Thomas Kearns, one of Utah's leading mining figures. Together they developed the lucrative Silver King Mine, which ultimately produced dividends of over ten million dollars and made both men wealthy. Keith and Kearns also owned the *Salt Lake Tribune*, which they bought in 1905. Keith was also president or director of numerous banks, railroads, clubs, and fraternities, and a member of the constitutional convention that wrote the state of Utah's constitution.

Frederick A. Hale was born in New York in 1855 but was raised in Colorado where his father had a gold mill. He received formal architectural schooling at Cornell University and then returned to Denver where he began practicing in 1880. He designed numerous banks, churches, schools, and residences in Colorado before coming to Salt Lake City in 1890. Among his notable Utah works are the David Keith house, the Ivers residence, the Salt Lake Public Library, the Alta Club, the Eagle's

Club, and the Continental Bank. Hale worked mostly in the Classical styles and seemed equally adept at Beaux-Arts Classicism, Neo-Classical Revival, or Georgian Revival.

The Keith-O'Brien Building is not typical of Hale's work. His other buildings are usually sculptural and richly decorated in classical motifs. The Keith-O'Brien Building has an almost flat facade, a regular window schedule, and little ornamental detailing. In contrast with the older adjoining Lolchin and Karrick Buildings, Hale's facade seems somewhat austere and shallow. He appeared to be experimenting with the new Commercial style while at the same time retaining some of his favorite Classical elements.

The building has a brick superstructure with a smooth-cut stone front facade. The front facade maintains its original appearance on the second and third floors, but has experienced major alterations along the main floor. The architectural significance of the building is mainly in the facade. Although the interior contains many original details and special arrangements, it is not particularly distinguished. The symmetrical exterior facade includes three vertical divisions, with the center section articulated from the identical side sections by its lower height and absence of Roman arches along the cornice band. The cut-stone facade has a consistently smooth texture and polychrome gray color scheme. The flatness of the facade is somewhat relieved by the engaged pilasters, belt courses and, in the cornice band, Roman arches and classical cartouches that characterize much of Hale's other

work. The cornice line is broken by small square finials and low-pitched pediments under which are ornamental inscriptions with the letter "K" for Keith. All window bays are square and contain a fixed transom and one-over-one double-hung wood sash windows. The fabric of the Keith-O'Brien Building is in good condition, although stonework on the center section cornice and on some window sills is deteriorating. Inside, original large retail sales rooms have been subdivided for the numerous small businesses that now utilize the structure. Some of the offices on the second and third floor have been paneled, but many remain in original condition.

The original occupant of the building was the Keith-O'Brien Department Store, of which David Keith was president. The 1906 *Salt Lake City Directory* advertised it as "The store that forced prices down, and yet the most beautiful store in all the West."

Clift Building 272 South Main



Pleasing in scale, proportion, and style treatment, the Clift Building has been an integral part of Salt Lake City's central business district since its construction in 1920. Virtue Clift built it in honor of her late husband, Francis D. Clift, on the site of the old Clift Hotel, a popular Salt Lake boarding house in the late nineteenth century.

Francis Clift was a pioneer mining man and financier who came to Utah by ox team in 1851 with the Walker brothers, Henry W. Lawrence, and John Clark, Mayor of Salt Lake City in the 1890s. Soon after arriving, Clift opened the "Town Clock Store," a general merchandising store, at 154 South Main. Clift was also an early mining entrepreneur and owned much real estate in Salt Lake City.

Virtue Butcher Clift was born in England, March 10, 1838. When her family joined the LDS church she came to the United States with her mother and two sisters in 1849. She married Francis D. Clift in 1854 at the age of sixteen. At the time of his death she inherited her husband's large estate.

Following her death in 1925, title to the building fell to the Clift Building Corporation and, in 1958, to the Utah Oil Refining Company. The American Oil Company purchased the building in 1960 and changed its name to the American Oil Building.

The first occupants of the Clift Building were the United Cigar Stores Company, the Schuback Optical Company, the Western Union Telegraph Company, and the Kinema Theater. By 1928, the Kinema, managed by William Cuts, had become the Rialto Theater, but otherwise the four companies occupied the building for twenty years. The Rialto

still operated as a theater in 1968, after nearly fifty years. The Fernwood Candy Company offices were located in this building from 1952 to 1960 and the Western Union and United Cigar Store from 1920 to 1956. The building is currently used as commercial office space.

The Clift Building is one of Salt Lake City's largest terra cotta-faced structures. The architect was James Leslie Chesebro, who had designed Salt Lake's East High School several years earlier. Its eclectic facades relate mainly to the Second Renaissance Revival style. Horizontal banding and three secondary cornices or belt courses balance the verticality of the elevations. The upper floor is the most decorative and features a bracketed projecting cornice and protruding window bays with Greek pediments at the corners of the building. All of the window bays are square. Decorative plaques with the letter "C" are located on the piers between the windows of the second floors. Aside from modifications along the first floor, the building's architectural integrity is intact.

Judge Building 300 South Main



The Judge Building was constructed in 1907 for Mary H. Judge, a well-known Salt Lake City businesswoman. Originally known as the "Railroad Exchange Building," it housed the Salt Lake offices of many railroad companies. The 1909 *Salt Lake City Directory*, for example, lists twenty-two railroad companies as tenants of the building. In 1910 the Denver and Rio Grande Depot was completed on Third South four-and-one-half blocks west of the Judge Building, and, as the *Salt Lake Tribune* pointed out, Third South Street became "the railroad artery into the business section of the city."

The architect of the Judge Building was David C. Dart, who also designed several other commercial buildings for Mary Judge. The building is a good example of the Commercial style of architecture. It features a protected steel frame construction with a straight front, a flat roof, a projecting copper cornice, and sparse ornamentation. The First Security State Bank occupies an area five pillars wide on both the Third South and the Main Street sides of the building. That area is the only original front face remaining intact. The remainder of the ground floor is occupied by retail shops that have covered the original front with various types of paneling. The Beau Monde Shoppe that occupies an area two pillars wide facing Third South includes an intricate stained glass window that

blends with the character of the building. The interior lobby remains intact with an original brass mailbox, marble slab walls, and brass on the interior door. The wrought iron staircase features brass trim. Original ceramic inlaid tile remains on the hall floors.

Independent Order of Odd Fellows Hall 41 Post Office Place



This building was constructed in 1891 and 1892 as the headquarters for the Salt Lake City organization of the Independent Order of Odd Fellows (IOOF). It is one of only a few unaltered Richardsonian-Romanesque commercial buildings remaining in Salt Lake.

The IOOF was a secret benevolent and social society that had its origins in early eighteenth-century England. Odd Fellows organized in the United States in 1819 and experienced rapid growth, which reflected the increasing popularity of fraternal organizations in nineteenth-century American society. In Utah the development of these societies coincided with the growth of the territory's non-Mormon population. The quasi-religious nature of the ritual and philosophy of fraternal organizations generally meant that Mormons and Catholics were excluded, either through policy or custom. Personal commitments to Mormonism or Catholicism also made membership unattractive to many Utahns. In February 1864 the Knights of Pythias became the first major fraternal organization established in Utah territory. The Independent Order of Odd Fellows followed on May 4, 1864. The most prestigious group, the Masons, did not assemble for their initial meeting until November 11, 1865, although a Masonic lodge comprised principally of military men at Camp Floyd had been in operation from 1859 to 1861. Like most of the other fraternal organizations, the Odd Fellows participated in "fraternal insurance" programs that offered members and their families

some security in a society in which the financial and social consequences of illness or bereavement were often disastrous. For the Protestants and Jews who comprised the bulk of IOOF membership, their participation in a benevolent and social group of this nature was an important survival mechanism in the midst of the tightly organized Mormon culture that extended these same benefits and "society security" only to the adherents of the Mormon religion.

Between 1865 and 1872 the IOOF and the Masons shared a meeting hall known as Odd Fellows Hall on East Temple Street. Small and dingy quarters, described as "anything but inviting," they were obviously unsuitable as a center for the growing social importance of the Odd Fellows. By 1885 Utah had eight IOOF "working" lodges, several auxiliary organizations, and a Grand Lodge of Utah with prominent Jewish merchant Frederick Auerbach as the first Grand Master. With their permanence established, the Utah Odd Fellows in 1891 created the Odd Fellows Building Association, capitalized at \$40,000 and subscribed to through 4,000 shares at \$10 each. Architect George F. Costerisan was employed to design, and contractor John H. Bowman to build, the Post Office Place structure that would enable the Odd Fellows to "fraternize the world, comfort and relieve the distressed, nurse and care for the sick, bury the dead and educate the orphan." The interior of the building boasted a magnificent library that Grand Master Frederick Auerbach donated, as well as lavish cere-

monial rooms that were the heart of the lodge's fraternal meaning. Costerisan appears to have immigrated to Salt Lake during the city's building boom (1889-1893) but remained only a few years, leaving the IOOF Hall as his most noteworthy achievement.

The building's rectangular plan features tall, large assembly rooms on each floor at the south end of the building, while the north or front areas contain stairways, offices, and other smaller rooms. The structure utilizes samples of post-and-beam construction with a single line of load bearing cast-iron columns running the length of the structure at midspan. The roof is basically flat, sloping slightly to the south. At present the hall is free-standing and surrounded by parking lots. To the east is the old Post Office and across the street to the north is the recently restored New York Hotel. Of primary architectural interest is the IOOF Hall's Richardsonian-Romanesque front facade. The symmetrical facade is three bays wide on each level and features square- and Roman-arched bays that consistently alternate throughout the entire composition. The bottom level includes a large arched entry, flanked by square openings and square window bays. Large Roman-arched window bays flanking a single square bay are found on the second level. The third level has a central Roman-arched window flanked by square bays.

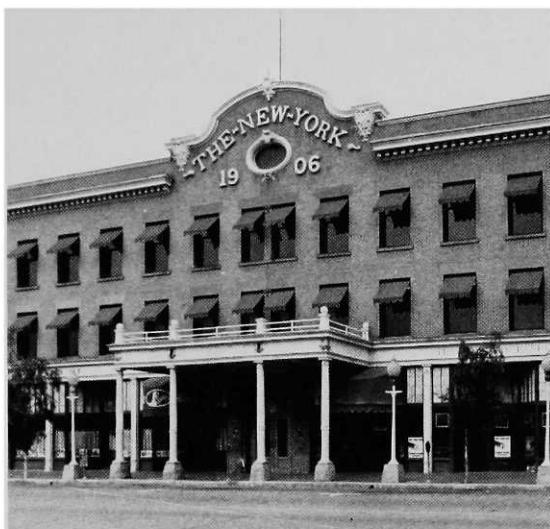
The center section of bays is separated from the side bays by brick and stone pilasters. The same kind of pilasters are also situated at the corners of the facade. This vertical emphasis is balanced by

horizontal bands of stone, metal, and corbeled brick. Despite the sparse use of rusticated stone and the shallow relief, the facade has a fine textural quality. The parapet wall features brick and stone in checkerboard patterns and, in the elevated central portion, the inscriptions "I.O.O.F." and "1891." At the cornice level decorative metalwork in the form of columns and pinnacles abounds. Other decorative metalwork exists along the first-story cornice and composite capitals on the cast-iron columns. At the base of the entry arch, stonework is carved in foliated patterns. The only symbolic artwork representative of Odd Fellow doctrine is an all-seeing eye carved in stone over the main entry. The side facades feature irregular arrangements of square- and Roman-arched window bays. Excepting the addition of a small metal fire escape and minor mullion changes in the upper windows, the exterior of the IOOF Hall has not been altered. Even the bottom level of the facade is untouched and includes original doors, hardware, and glass. Unfortunately, the building has not been maintained and the fabric, particularly the sandstone, is badly deteriorated. Although not architecturally distinguished, the interior still follows the original floor plan and fabric.

The decline in the membership of fraternal organizations did not become noticeable until after World War II, although the social advantages of membership had already begun to erode during the Depression period. This erosion was partially a result of the growth of the state responsibility for welfare and security following the creation of the

various innovative New Deal programs. The IOOF Hall in Salt Lake has mirrored the decline of its organization's displacement as an important and worthwhile social mechanism. The structure itself, however, is a largely unspoiled example of a fraternal meeting place. Its decoration celebrates the exuberant bourgeois taste of the 1890s, and the building stands as a fascinating reminder of the importance of ritual and ceremony in American society.

New York Hotel 42 Post Office Place



The New York Hotel was built in 1906 at an estimated cost of \$50,000 for Orange J. Salisbury and was one of a dozen or so commercial buildings that non-Mormon businessmen constructed at the south end of Main Street in the first fifteen years of the twentieth century as a counterweight to the concentration of Mormon businesses at the north end near Temple Square. It was also one of a dozen large and small hotels built in downtown Salt Lake City in the first two decades of the twentieth century when Salt Lake's population more than doubled, increasing from about 50,000 in 1900 to nearly 120,000 in 1920.

Orange J. Salisbury was a prominent Salt Lake City businessman. Born in Salt Lake on June 29, 1882, he graduated from Cornell University in 1905 as a mining engineer, obtained patents on filter press equipment, and organized the Kelly Filter Press Co., later incorporated as the United Filter Corporation. In subsequent years he took part in the construction of concentrating mills on the Salmon River near Challis, Idaho and the Dear Trail mine near Marysvale, Utah, designed and financed the construction of a number of commercial buildings in Salt Lake and Idaho Falls, Idaho, was a director of the Utah Light and Traction Co., and was affiliated with the Electric Bond and Share Co. He was also a sports enthusiast and an original sponsor of the Salt Lake Tennis Club. He moved to southern California in 1921 and died January 1943 in Altadena.

The architect of the New York Hotel was Richard K. A. Kletting, the designer of Utah's State

Capitol Building and many of Utah's finest commercial and residential structures. (For more information about him, see the history of the McIntyre Building). The hotel originally had seventy-five rooms and both steam heat and electric lights. Only the suites, however, had private baths. It opened November 1906 under the direction of Alexander J. Stratton, who had previously been the head clerk of Salt Lake's Cullen Hotel. Advertisements boasted of Mr. Stratton's experience in catering to the public and assured all guests of excellent service. The hotel offered permanent quarters as well as daily and weekly rooms.

Over the years the once elegant hotel began to show its age and by the 1960's had fallen into a state of disrepair. In February 1975 the Salt Lake City Health Department ordered the building closed, but a year later Salt Lake developer John Williams bought the hotel and undertook extensive renovation of it. It now houses a restaurant and offices.

Greenewald Furniture Company Building 35 West Third South



This building was constructed in 1903 at an estimated cost of \$30,000 for Mary H. Judge, the widow of a well known mining man, John Judge. He came to Salt Lake City in 1876 and went to work in the Ontario Mines of Park City, gradually acquiring leases to a number of valuable mining properties. Following his death in 1892 at the age of forty two, his wife Mary invested his dividends in Salt Lake City real estate. The Judge Building at 300 South Main was one of her later projects. At her death in 1909, her estate had an estimated value of three million dollars.

From the time of its construction in 1903 until 1928, the occupant of the building was the Greenewald Furniture Company. Jacob A. Greenewald, Hyrum A. Leipsiger, and Carl S. Schmidt, all of whom had previously worked for the Freed Furniture and Carpet Company, an old Salt Lake City firm, organized the company in 1902. The new company initially prospered and expanded its program in 1910 to include manufacturing but began to decline after World War I and disbanded about 1927. During its healthiest period, the Greenewald Furniture Company was located in the heart of a furniture making and selling district. On the same block, or across the street, were Axelrad Furniture, Broadway Furniture, Burrows Furniture, and Skolnik Furniture. After Greenewald's departure, Broadway Furniture occupied the building. In 1934 the building was known as the Terminal Sales Building and several small businesses occupied it, including the Forbes Hat Company,

the Jay Hat Company, and the Bercu Wholesale Millinery Company. The Sterling Furniture Company moved into the structure about 1947. Previously situated on State Street, the company was part of the Peter W. Madsen Furniture Company group, one of the state's earliest commercial furniture manufacturers.

The craft of furniture making was brought to Utah by such men as Brigham Young, Henry Dinwoodey, Ralph Ramsay, and other Mormon pioneers. By the 1850s the industry was fairly well developed, although wood was scarce in Utah, and furniture making was a minor operation for many years. By the time Peter W. Madsen came to Utah from Denmark in 1875, however, the railroad had arrived and wood, patterns, and tools were more readily available. Shortly after his arrival, Madsen established a furniture business. Eventually he transacted business in several western states and carried such items as "Moquet, Velvet, Brussels and Ingrain carpets" as well as "every description of furniture in all grades." Madsen became prominent in local financial circles, serving as president of the Utah Commerical and Savings Bank, the Western Shoe and Dry Goods Company, and the Western Savings and Loan Company, and as director of the Grant Brothers Livery Company and the Benefit Building Society. He was also president of the Century Gold Mining and Milling Company and helped organize banks in Lehi, Springville, and Mt. Pleasant, Utah. Carrying one of the largest stocks of any furniture house west of Denver, Mad-

sen's business eventually grew into various companies bearing different names but owned and managed by Madsen and his family.

The Greenewald Furniture Company building is a four-story, unreinforced brick structure. It is roughly square in plan but has a small extension to the east that provides a wider front facade as well as an alley along the east side of the building. The building utilizes conventional iron column, wooden beam and joist construction. It is approximately sixty-two feet high at the square and has floors approximately sixteen, twelve, twelve, and twelve feet high. An interim floor or mezzanine wraps around three sides of the interior space between the first and second floors. The mezzanine and its stairways and railing have not been altered. Since the building has been used throughout its history for displaying, making and repairing furniture, the floors of the Greenewald Furniture Company building are free of partitions, except for an office at the south end of the first floor. Two rows of iron posts run lengthwise through the building at one-third spans. The symmetrical front facade is ten bays wide. The area of masonry surface is slightly greater than the area of window surface. Although no specific architectural style was used, the facade design shows some influence from the Victorian era. The facade has been altered along the first floor. Large storefront windows and metal sheathing over the transom band conceal much of the original appearance of that part of the facade. The transom windows, however, are intact behind

the sheathing. The upper stories have not been modified. Regular fenestration consists of rectangular window bays with one-over-one operable sash windows at the third level. The windows are slightly recessed, giving the impression of being separated by pilasters on the second and third levels. Ornamental detailing is sparse throughout the building. The bracketed projecting metal cornice is the most decorative element. A belt course and some modest corbeling give some relief to the flat facade design.

Salt Lake Stamp Company Building 43 West Third South



Originally known as the Ely Hotel, this building was constructed for James E. Paine in 1906. He was a native of Michigan who came to Salt Lake in 1876 and engaged in the wagon and agricultural implement business for many years.

In 1920 Paine sold the building to the Salt Lake Stamp Company. This company has a long history in the state of Utah, operating as early as 1898 in the O'Meara Block on State Street. Abner F. Callison, William S. Bing, and Arthur A. Pannier originally owned and managed it. From 1910 to 1924 it was located at 65 West Fourth South. The company first moved into this building in 1924 and remained there for more than thirty years. For much of that time the Ely Hotel and the Stamp Company operated simultaneously, with the Stamp Company occupying the ground level and the hotel using the upper floors. Following the Stamp Company in occupancy were the Moench Letter Service, the Corland Advertising Agency, the Thousand Peaks Livestock Company and, since 1972, Era Antiques.

The Salt Lake Stamp Company building is a three-story brick commercial structure of rectangular plan. Extensive modifications have occurred at the street level. The upper stories have remained

unaltered. Round arched arcades with projecting voussoirs contain second- and third-story windows. At the cornice level is an angular pediment supported by brackets. A cornice with large dentil blocks sits between the brackets above a band of rectangular lights.

Shubrick Apartments 68 West Fourth South



Built in 1912 for Blanche M. and Archibald E. Rykert, who were involved in Utah's mining industry, the Shubbrick has operated as an apartment house since then. It was renovated in 1976 and retains its original character and integrity.

The Shubbrick is a "U" shaped, three-story brick building. The main entrance is centrally located at the building's courtyard area. Stone pilasters that visually support a cornice with pronounced dentils flank double doors, transom and sidelights. A frame gazebo-trellise configuration spans the width of the central courtyard at the second-story level. The facade piercing scheme at the upper levels centers around rectangular double-hung sash windows. Set in a rectangular surround are two groups of three windows. Continuous stone lintels and sills unify each three-window grouping. A wide cornice with pronounced rectangular modillions is located below the roofline of the outside elevations, while a narrow molding continues

along the roofline. The street level is glazed, with wooden pilasters marking bay divisions. The private club on the first floor of the building has a spectacular gold-plated ceiling that was saved from the Constitution Building on Main Street, where the Crossroads Mall now is.

Hotel Albert 121 South West Temple



In 1909 Albert Fisher built this hotel at an estimated cost of \$100,000. It operated as the Hotel Albert until 1912 when it became the Hotel Shelton. By the mid-1930s it was the Whitehouse Hotel and accommodated Ruths Beauty Parlor as well. In the mid-1940s the Reid Hotel and the Capri Italian Restaurant occupied the building.

Fisher was born in Germany in 1852 and emigrated to Utah in the early 1870s. In 1884 he established the Albert Fisher Brewery. In 1957 the Lucky Lager Brewing Company, now the General Brewing Company, bought it. Before his death in 1917 Fisher was much involved in local real estate activities and owned, for example, the Hotel Plandome at Fourth South and State Street, which still stands, and Harmonie Hall, at 323 South State. The latter, demolished in 1979, was an important gathering place for Salt Lake's German community in the early twentieth century.

The Hotel Albert is a three-story brick structure with a stone facade and metal cornice. Its style is most closely related to the Second Renaissance Revival period. The deep relief of the masonry joints, the shaping of the stonework in voussoirs and interlocking pieces, the proportions of the window bays (which decrease in size as they appear higher in the facade), and the Classical capital and cornice

details reflect Renaissance influences. The Hotel Albert was recently restored in a tasteful manner, including a contemporary but skillful treatment of the fenestration in the south wall. The building's metal cornices, hanging canopy, and carved stonework are particularly interesting.

Bertolini Block

145-147 West Second South



1979

Located on the west side of Salt Lake City, where the railroad and mines brought a great multi-ethnic population to the city, the Bertolini Block is one of the few remaining sites in the city to have been long associated with ethnic minorities. Since its construction in 1891-92 by real estate developer Ignazio Bertolini, the building has been occupied by various Italian, Greek, Russian, and Japanese businessmen. The Bertolini Block is also architecturally significant as a well-preserved example of small commercial structures built in Utah cities during the building boom prior to the panic of 1893. Its plan, detailing, and overall appearance are representative of the period's architecture, few examples of which are found today in Salt Lake City. Its architect, William Carroll, was active in Utah from about 1888 until 1908. One of his best known surviving works is the Bertolini Block. He also designed the Fritsch Block, now the Guthrie Bicycle building. (More information about him appears in the history of that building.)

Ignazio Bertolini, a prominent Italian-American real estate developer in Salt Lake City in the early 1890s, built the Bertolini Block in 1892 at a cost of \$5,000. The eleven-room building was first occupied by Bertolini, who established his real estate office and residence there. Another original occupant of the main floor, which was divided into three independent stores, was E. A. Wolfe and Company, Grocery. Other occupants followed: Mr. Henry Lage, a resident until 1906; Andrew J. Edgar Groceries, 1899; Henry B. Wade, cigars, tobacco and fruit, 1907; Enrico de Francesco's Venice Cafe,



an Italian-American restaurant, 1915; Anthony Brajkovich and Nick Frisco, barbers, 1919; Nicholas Latsinos' Cafe, 1926; John Mincalli and Frank Scaglione, White Star Pool Hall, 1927; Yoni Shiramizu, barber, 1927; Felix Oriando, Cozy Barber Shop, 1927; Lorenzo Silvio, organ grinder, 1931; Tony Vlahiotis, barber, 1946; Sho-Fu-Do, wholesale confectionary, c. 1946; Ionian Restaurant, c. 1946; Anchor Inn, tavern, 1964-1980.

The Bertolini Block is a two-story brick building with stone trim, fancy corbeled brick and a tin cornice in the front facade parapet wall, a symmetrical front facade with fenestration, and door bays separated by iron columns and wooden mullions on the first level, and four Roman-arched window bays in the brick second level. Rusticated stones, laid horizontally in the pilasters at the east and west ends of the front facade, alternate with brick to form a banding effect. Carved stones with foliated patterns are placed at the nexus of the first story cornice and pilasters. Corbelled stone arches, connected in a single undulating line over the four window bays in the second level include fancy, carved terminals at the ends of the arched band and at the swell of each arch. The brick trim consists of two courses of radiating voussoirs over the Roman-arched window bays and corbeled dentils in the fancy cornices beneath the parapet. A fancy grouping of metal moldings and dentils in horizontal bands, corbeled with increases in height, highlight the upper cornice. On the lower cornice the molding is simple, featuring a plain dentil band over a wide ribbed band.

Hotel Victor 155 West Second South



One of a grouping of three buildings, the Hotel Victor plays a central role in the architectural character of the block. It was erected in 1910 for Katherine Belcher by the Salt Lake Building and Manufacturing Company. She was born April 24, 1862, a daughter of Richard W. and Catherine Longergan Dooly. Her father had been a gold rush pioneer of 1849. She married Edward A. Belcher in 1882 and moved to San Francisco. When her husband died in 1889 she returned to Salt Lake City to become a business associate of her brother, prominent Salt Lake businessman John E. Dooly.

The second and third floors of the building served as a hotel from 1910 until the mid-1960s. From the 1920s until the 1940s the Denver Fire-Clay Company occupied the building's first floor. The company manufactured fire brick and high temperature cement, sold metallurgical and industrial furnaces, and dealt in heavy chemicals; flotation reagents; chemical laboratory apparatus and reagents; clinical laboratory equipment; and temperature measuring, indicating, recording, and controlling devices.

The hotel's facade is highly detailed, combining an eclectic variety of motifs with a high-contrast polychrome color scheme. The facade includes large storefront windows along the bottom floor and segmented window bays in the second and third floors. The window bays are articulated by

frames of raised dark-colored brick. The brick in the field of the wall is moderately dark, while the stone trim and cornice are white. The cornice has paired brackets and a dentiled frieze. Between the windows are decorative panels with tile inlaid in geometric patterns.

Decker-Patrick Building 159 West Second South



Part of a grouping of three buildings, the Decker-Patrick Building is a notable example of late Commercial style architecture. It was originally owned and constructed in 1914 by the Syndicate Investment Company, which also built the Smith-Bailey Drug Company building immediately to the west at 171 West Second South. The officers of the company were John J. Daly, C. E. Taylor, R. E. Hoag, William S. McCornick, and Mrs. John E. Dooly. The architects were John H. Kent and John A. Headlund. Since 1914 the Decker-Patrick Company, later the Patrick Dry Goods Company, has occupied the building. Joseph Decker and William G. Patrick organized the company in 1909. In 1913 the company advertised itself as, "Wholesale dealers in dry goods, notions, and men's and women's furnishings."

Joseph Decker was born in Tooele, Utah, August 23, 1874, to Isaac P. and Elizabeth Orden Decker. His father was a Mormon pioneer of 1847 and a brother-in-law of Brigham Young. Decker began his long business career as a cash boy for a Salt Lake clothing firm. In 1893 he was employed as a salesman for John Scowcroft and Sons of Ogden and later became a department head for the firm. In 1909 he and another department head, William G. Patrick, organized the Decker-Patrick Company. Decker was president of the original company until his retirement in 1927. His retirement ended sixty days later, however, when he accepted a position with the D. M. Oberman Company of Jefferson, Missouri as their western representative. He was a stockholder in the old Shupe-Williams Candy

Company, one of the founders of the Decker Jewelry Company, and President of the Fidelity Building and Loan Association and the Decker Lighting Company. He was also the first president of the Utah Automobile Club and one of the organizers of the Utah Traffic Bureau.

William G. Patrick was born in Salt Lake City, April 29, 1869 to Robert and Rachel Baird Patrick. He started his business career with ZCMI and later worked for John Scowcroft & Sons of Ogden as department manager and New York buyer. From 1909 until 1927 he was vice-president of the Decker-Patrick Company. In that year, after Joseph Decker's retirement, the company was reorganized under the name of Patrick-Lawson-Hunter Company. Patrick assumed the presidency of this company and held that position until his death. He was also vice-president of the Western Garment Manufacturing Company and director of the Hollywood Frock Company of Los Angeles. A member of the Salt Lake City Chamber of Commerce, he served as chairman of the wholesale trade committee of that chamber and later as a member of the board of governors. An active member of the National Wholesale Dry Goods Institute, Patrick served on its board of directors.

The facade of the Decker-Patrick Building with its striking color contrast is a notable example of the late Commercial style. Various types of fenestration and the high key effect of the white trim against the dark brown and red brick dominate the five-story elevation. A pedimented parapet, projecting cornice, recessed bays, balanced piers and

spandrels give interest to the overall composition. Aside from minor modifications along the first floor, the facade has completely retained its original appearance.

John A. Headlund was a well-known Salt Lake City architect. Born in Sweden in 1863, he settled in Salt Lake City in 1890. Among the buildings he designed during his long career were the J. G. McDonald Candy Company building at 159 West Third South, the Immanuel Baptist Church at Fourth South and Second East, the L. and A. Simon Block, the YMCA Building, the Public Safety Building, the Salt Lake Infirmary and Hospital, and school buildings in Park City and Heber City.

John H. Kent practiced in Salt Lake City from about 1910 until about 1922. Originally he was a partner in the firm of Richard C. Watkins and John S. Birch. In 1913 the State of Utah sponsored a design competition for the proposed State Capitol. The design that the firm of Watkins and Birch submitted came in second to Richard K. A. Kletting's winning one. Between 1914 and 1918 Kent was associated with Headlund in an architectural firm. Their most important work was the Second Church of Christ, Scientist, a three-story structure built between 1916 and 1918. Located at 566 East South Temple, it was demolished in 1977.

**Smith-Bailey Drug Company
Building
171 West Second South**



In 1908 and 1909 the Syndicate Investment Company constructed this building at an estimated cost of \$100,000. The architect was Richard C. Watkins. He was a prolific architect of school buildings and designed more than 240 of them in Utah and surrounding states during his career. He also designed the Knight Block in Provo and the Spring City Tabernacle. The building's original occupant was the Smith-Bailey Drug Company. According to an account in the *Salt Lake Tribune* announcing its construction, it was to be an "unusually attractive and up-to-date building, one which will fulfill all the qualifications of a modern warehouse. Adequate elevator service will be provided and there will be vaults for the storage of perishable and valuable materials. An automatic fire extinguisher will be installed and the protection against fire will be of the best."

The building is a well-preserved example of the Commercial style of architecture, and is, in fact, remarkably similar in appearance to the First Leiter Building in Chicago, the style's prototype that William LeBaron Jenney designed. The style pioneered the use of protected steel frame construction as an attempt at fireproofing buildings. Facades of Commercial style buildings derive their character from fenestration. Structure and ornament are altogether subordinate. Window patterns are regular, and the large windows are also rectangular, the most common type being the "Chicago window,"

which features a broad central light of fixed plate glass and flanking narrow side lights with opening sashes. The total area of glass normally exceeds that of the brick or other structural material, with the result that walls have a skeletal appearance even when the building is not of frame construction.

Lewis S. Hills Residence 126 South Second West



This house was built in 1884 for Lewis S. Hills, a prominent Utah businessman. From 1928 until 1976 it served as a community center for the Basque population of Salt Lake City. Architecturally, it is a fine example of the Victorian Italianate style of architecture. A popular residential style in Salt Lake City in the 1880s and 1890s, the Hills Residence is one of only a few that are left today.

Lewis S. Hills was born in South Amherst, Massachusetts, in 1836 and came to Salt Lake City in 1862. In 1869 he helped organize the private bank of Hooper, Eldredge and Company. It was incorporated in 1872 as the Deseret National Bank with Hills as cashier. He became president in 1892. During his lifetime he was also a director of the Deseret Savings Bank, ZCMI, the Beneficial Life Insurance Company, and the Consolidated Wagon and Machine Company. Hills was also the first receiver of the United States Land Office in Salt Lake.

Active in local politics as a member of the Mormon church's People's Party, he served two terms on the city council. He married Theresa Burton in 1866, and they had six children. He died in 1915.

In the early 1900s John F. Bennett of Bennett's Paint and Glass Company, bought the house. (For more information about him, see the history of the Bennett Paint and Glass Company building.)

John Landa bought the building in 1928. He and his wife had recently come to Salt Lake from the Basque country of Spain where he had been a sheepherder. Landa remodeled the house and opened it as the Hogar Hotel (meaning "home" in Spanish) as a lodging for Basques, and the house

became a center for those area Basques who wished to maintain ties with their cultural heritage. They were a close-knit group, reluctant to let non-Basques enter and stay in the hotel. At Christmas and Easter the hotel sponsored ethnic activities. In 1976 Landa sold the building to a local antique dealer who has undertaken extensive restoration of it.

Except for the west additions made in 1928, the Hills residence has retained its original appearance. The original plan was roughly square S-shaped, but now is basically rectangular. The 1928 additions were built of brick and are flat roofed. The window patterns and sizes are similar, but the Italianate detailing was not carried to the additions. The architectural value lies in the original house, which has been unaltered on all but the west side. The interior also retains much of its original detailing in the main rooms but was altered with respect to plan when transformed into a hotel for the Basque community. The paneled central stairway is particularly ornate.

The Hills residence displays the characteristics of typical High Victorian influence houses in Utah. The architectural focal point is the projecting eastern wing and its two-story bay window. The bay window is segmented and is heavily paneled and moulded. The windows, like those found in the rest of the building, are set within square bays and have double-hung sashes. The superstructure of the two-story house is brick and sits upon a stone foundation. The roof is a truncated hip. The crowning cornice is a major architectural feature and con-

tains a paneled frieze with paired brackets (single brackets around the bay window), and dentils. Other decorative elements include stone quoins, pedimented stone lintels, and a fancy bracketed porch. The original double-leaf four-panel doors and transom window are intact. There are fine fireplaces in the house but some of the chimneys have been removed.

**Oregon Shortline Railroad
Building/Salt Lake High
School/Utah National Guard Armory
126-140 Pierpont Avenue**



This building was constructed in three stages between 1897 and 1898 for the Oregon Shortline Railroad Company and for the vagabond and unnamed "Salt Lake High School." The railroad was founded in 1878 to link the Union Pacific Railroad system with the Pacific Northwest. In 1901 the Union Pacific bought it out and, after a fire, vacated the building. The school stayed in the southwestern section of the building until 1902 when it moved to the vacated Deseret University, now West High School, on Third West Street. After the high school left, the Utah National Guard occupied the building and remained until 1940. During its stay the Guard mobilized to patrol the Mexican border in 1916, prepared for possible activity during World War I, and intervened in a 1922 coal strike in Carbon County. In 1940 the Western Newspaper Union moved into the building. In February 1982 the owner of the building, Commercial Concepts, announced plans for a \$1.5 renovation project for the building to be completed by the end of 1982.

Carl M. Neuhausen designed the building. Born and trained in Germany, he came to Salt Lake City in 1892 and worked for three years under Utah's most prominent architect of that period, Richard K. A. Kletting, before establishing his own office in 1895. The Oregon Shortline Railroad building was his first major work. He subsequently designed a number of important buildings in Salt Lake, including the Thomas Kearns Mansion, the

Cathedral of the Madeleine, St. Anne's Orphanage, the Orpheum Theatre (now the Promised Valley Playhouse), the Holy Cross Hospital, and All Hallows College.

The entire brick complex reaches two stories, although height varies from thirty-two to thirty-eight feet. Its simple wooden post-and-beam construction allows for large, open interior spaces with a minimum of partitioning. The roofs are trussed and gabled. There are two distinct facade designs on the exterior. The eastern section of the facade is the least decorative. The fenestration pattern consists of three sets of three Roman-arched bays. The elevation is divided vertically into three parts by thin pilasters. A stone belt course serves as the sill for the twelve second-story windows that separate into three sets. The Roman-arched windows are smaller than the first-floor windows. The upper windows include double-hung sashes and transoms. The parapet wall has no cornice decoration. The pilasters, belt courses, and corbeled brick arches are the only decorative elements of the building. The western facade covers the building constructed to house the first Salt Lake high school. This facade is symmetrical and slightly greater in width than in height. The square, tall window bays include double-hung sash windows. The upper windows come in sets of three, which are separated by large pilasters. The central window in each set is topped by a Classical pediment, either a Greek

pyramid or a Roman arch, and framed by a decorative frieze beneath each sill. Foliated scrolls fill the inset panels within each fancy pediment.

The pilasters with their stylized capitals give the impression of supporting an entablature or the false front concealing the gabled roof. A deep cornice with brackets and dentils crosses the front of the building and terminates after turning the corner. The copper parapet wall emphasizes the centrality of the composition through its high decorative facade that is situated directly over the pilasters and main entry. The main entry is slightly recessed from the main plane of the facade. A set of double doors is surrounded by sidelights and two overhead transoms. This unlikely configuration is probably not original. A Roman-arched panel with plaster-foliated scroll insets is situated at the top of the main entry bay, giving depth and shadow to the design. A corbeled belt course serves as a continuous lintel for the windows on the main level. The various design elements have modest Renaissance Revival overtones and reflect Neuhausen's contact with styles in his native Germany.

General Engineering Building 159 Pierpont Avenue



This building was constructed in 1906 by John M. Callow, a successful inventor and internationally recognized mining engineer and metallurgist and founder of the General Engineering Company. It originally served both as the company's headquarters and the Callow family residence.

Callow was born in England but moved to the United States in 1890. He gained his initial experience in western mining in the mines and mills of San Juan County, Colorado. In 1900 he moved to Salt Lake City with his family and remained until he returned to England to retire in 1933. He is best known for originating the pneumatic flotation pro-

cess in treating ores, although he was the holder of eighteen patents relating to innovations in mining technique. In 1912 he was responsible for the design and construction of the pioneering National Copper Company plant in Mulcan, Idaho, which incorporated his flotation cells.

Peery Hotel 102 West Third South



Built in 1910, the Peery Hotel was one of about a dozen relatively large hotels constructed in Salt Lake City's business district at about the same time, when both the Union Pacific and the Denver and Rio Grande depots were constructed. It is located on the same street as the Rio Grande Depot, which is three-and-a-half blocks to the west. Other hotels of the period include the Hotel Utah, the Hotel Newhouse, the New York Hotel at 42 Post Office Place, the Hotel Albert at 121 South West Temple, and the Broadway Hotel at 222 West Third South.

The Peery Hotel was built by two sons of David Harold Peery, a prominent Ogden merchant and banker. A native of Virginia, he enlisted in the Confederate Army in 1862 and in that same year was converted to the Mormon church. The following year the Union Army burned his dry goods business and six adjacent storehouses to the ground. Practically penniless, he decided to move to the Salt Lake Valley where he could find fellowship in the company of other Mormons. After living a few years in the Mill Creek area just south of Salt Lake City, Peery moved to Ogden where he became involved in merchandising and banking.

During his lifetime, Peery was the president of the First National Bank of Ogden, director of the Deseret National Bank, director of the Thatcher Brothers Bank of Logan, one of the organizers of the Ogden Daily Evening Herald, manager of the Ogden Branch of the Zion's Cooperative Mercantile Institution (ZCMI), and served two terms as mayor of Ogden.

David Henry Peery, one of the two sons, was also an influential man in the business world. He began his training in his father's businesses and later moved to Salt Lake City, where he opened a mining brokerage office. Involved early in the Nevada mining boom, he made a fortune and became well known in regional mining circles. He was elected to the Utah State Senate in 1898 and later became a Democratic party national committeeman.

Joseph S. Peery, David Henry's brother, founded the Ogden Public Library and organized the first "graded" school system in Utah during his term as Weber County Superintendent of Schools and spent several years as the Weber County Attorney.

In 1947 Harry K. Miles, a veteran western hotelman who had leased the hotel since 1925, bought it and changed its name to the Miles Hotel. From 1918 to 1950 he also operated the Hotel Little in the Salt Lake Herald Building at 165 South Main Street, and for a short time the Congress Hotel. He also owned the Showboat Hotel in downtown Las Vegas.

The Peery Hotel is a three-story cream-colored brick structure that combines elements of the Prairie style with motifs of Classical Revival influence. The flat-roofed structure has a rectangular plan on the basement and first floors and an "M" shaped plan on the second and third floors where two large light wells separate the three wings, thereby providing natural light to all of the boarding rooms. Structurally, the building is of post-and-beam construction with unprotected steel columns

supporting the structure at the basement level. The load-bearing columns above are concealed within wooden-boxed Classical columns and walls. The front facade is symmetrical. The brickwork is laid in stretcher bond pattern, and there are quoins at the corners of each wing. Two moderately projecting cornices of galvanized tin feature paired brackets, an egg-and-dart band, and a moulded frieze. The first floor elevation is composed of fixed sash storefront windows with transom windows above. The upper-level window bays are rectangular and contain two-over-two double-hung sashes with fixed sashes above. The detailing of the front facade demonstrates some aspects of the Prairie style. The stone belt course running below the cornices intersect at the corners of the wings with motifs of Wrightian influence. A pair of inlaid Latin crosses of green and rust colored tiles are located on either side of the central upper-level windows. A lobby occupies the first floor of the central wing. The staircase is the focal point of the room and has a classically carved railing and a lathe-turned balustrade. The posts, boxed in square wooden columns, have an Ionic and egg-and-dart motif, which is carried through to the interior and decorates the ceiling cornices of the wood-paneled vestibule. The original wood paneling is intact. Paneled wainscoting also lines the walls of the lobby.

**J. G. McDonald Chocolate Company
Building
155-159 West Third South**



In 1901 the J. G. McDonald Chocolate Company constructed this building as its headquarters. John T. McDonald, who sold saltwater taffy during the 1850s from saddlebags on horseback, founded the business. One of Utah's first merchants, he established a wholesale and retail grocery and confectionary in 1863. James G. McDonald, one of several sons, took over his father's business at the age of eighteen. In 1912 the company began to specialize in boxed chocolates and eventually earned renown world wide, receiving over forty gold medals and awards in international competition, including the "Grand Prix for Excellence and Quality." McDonald's occupied the building until about 1941, when Dixon and Company, wholesale paper dealers, moved into it.

In addition to his association with the candy company, James G. McDonald was Senior Director of the Utah State National Bank, Director of the Heber J. Grant and Company, President of the Utah State Fair Association, Vice President of the Salt Lake City Chamber of Commerce, and President of the Traffic Service Bureau. He was also one of the organizers of the Utah Association of Credit Men and the Utah Manufacturers Association and director of the Salvation Army Board and the Salt Lake Real Estate Association. During the Roosevelt administration in the 1930s, he served as the government supervisor for confectioners under the National Recovery Act.

The architect of the building was John A. Headlund, a Swedish-born architect who came to Salt

Lake City in 1890. Best known for his residential work, he also designed some important public buildings in Salt Lake, including the Immanuel Baptist Church, the Salt Lake County Infirmary and Hospital, the YMCA Building, and the Third Presbyterian Church. (For additional information about Headlund, see the history of the Decker-Patrick Building.)

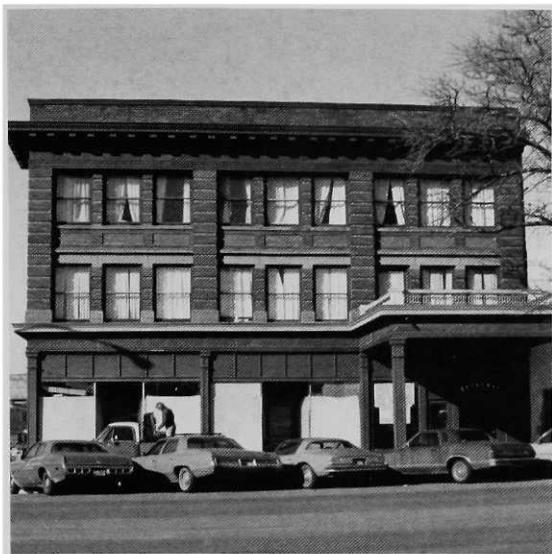
The J. G. McDonald Chocolate Company building is a four-story brick and stone structure with a split-level entrance and raised basement. The factory and office building has a post-and-beam structural system with a single row of posts running the length of the building at midspan. The symmetrical facade combines elements of the Commercial and Sullivanesque styles. Brick piers that culminate in Roman arches at the third-floor level separate the four bays. Each level of the facade has its own unique type of fenestration. On all but the third level, however, the bays are square. The first-floor bays contain large fixed-sash storefront windows. The second floor has a row of two-over-two double-hung sash windows with fixed sash transoms. The windows on the third floor are contained by the arches that shelter a central one-over-one sash window flanked on either side by two-over-two double-hung sash windows. In the arched area of the bay are quadrapartite window lights held in place by heavy wooden mullions. The fourth floor, which was added about 1909, contains a row of eight small one-over-one double-hung sash windows with sills that rest on the cornice line of the

original facade. The austere facade benefits from detailing. Ornamental features include several dentil bands, the letter "M" in brick relief at the tops of the outer piers, classical wooden moldings, and a modest amount of corbelled brickwork. The side elevations exhibit the tall, coursed rubble-rock foundation that supports the brick superstructure. The brick is laid in a common, or American Bond, pattern with five stretcher courses to every header course. Windows are segmentally arched and contain two-over-two double-hung sashes. Some of the original bays have been filled in, enlarged, or replaced by metal frame windows.

The original building was three stories tall, excluding the elevated basement. A fourth story was added about 1909 and featured a roof garden and a tower that served as a vestibule. The fenestrated tower located over the east wall of the original building is still extant. Additions were made to the rear of the original factory as the business rapidly expanded after 1901. The first of the three major additions is four stories tall, including the basement. The style, brickwork, and window types of this addition are identical to that found on the original building. The second addition, similar to the first, was built in 1920 using "fireplace construction." It includes large square window bays and is void of detailing. The sills and lintels are concrete. Structurally, there are two rows of concrete posts running through the building at one-third spans. A one-story brick loading dock and a boiler room have been added to the rear of the last addition and

are immediately adjacent to the railroad spur that runs directly south of the building. The front facade remains largely intact, although some alterations have been made. The original exterior stairs leading to the entrance have been moved inside, and the basement window wells have been filled in. The original polychrome facade has been painted white. The original projecting cornice over the third floor was removed when the fourth floor was added.

Broadway Hotel 222 West Third South



Built in 1912, the Broadway Hotel is important because of its integrity, its now unique portico, and because, as one of about a dozen hotels built in Salt Lake City at the time the Union Pacific Depot and the Denver and Rio Grande Depot were completed, it helps to document the impact of the railroad in Salt Lake City. The hotel was built in about 1912 by two brothers who were long active in real estate dealings in Salt Lake City, Samuel and David Spitz. The 1913 *Salt Lake City Directory* describes it as, "New and Strictly Modern, 40 Rooms with Baths in Connection, Prices Reasonable."

The Broadway Hotel is a three-story brick structure of rectangular plan. The street side is faced with a dark warm brown brick. The ground floor exhibits a glazing scheme characteristic of Commercial style architecture with large rectangular panes, spandrels, and dividing pilasters. On the upper floors large rusticated pilasters span two stories, with spandrels between the second and third floors, creating three-unit window groupings. A wide, dentiled cornice is located below the roofline. From the southeast corner of the street facade, a single-story portico projects, covering the

sidewalk and marking the entrance. It is well integrated into the design scheme, having pilasters similar to those of the ground floor facade and a cornice that connects with a main facade cornice. Few such entrance porticos survive in Salt Lake City.

Denver and Rio Grande Railroad Station

Third South and Rio Grande Street



Built between 1909 and 1910 at a cost of \$750,000, the Denver and Rio Grande Western Railroad Station has long been a Salt Lake City landmark.

The Denver and Rio Grande Railroad first came to Salt Lake City from Denver in 1883. In the early twentieth century, George Gould, owner of the Denver and Rio Grande, decided to build another rail line from Salt Lake City to San Francisco to compete with the Union Pacific Railroad. The line was completed in 1909 and named the Western Pacific Railroad. The following year the Denver and Rio Grande Depot in Salt Lake was finished, a year after the completion of the Union Pacific Depot three blocks to the north.

The building's architect was Henry S. Schlachs of Chicago. He had previously designed St. Paul's Church in Chicago and the Rio Grande Station at Grand Junction, Colorado.

The *Salt Lake Tribune*, August 14, 1910, provided the following description:

The depot site is a piece of property 1452 feet long and 330 feet wide only four blocks from the exact commercial center of the rapidly growing city of Salt Lake. The impressive station building is 417 feet long by 98 feet wide. It centers on 300 South Street, one of the main business thoroughfares and has an immense approach or foreground on the town side and large, roomy, covered platforms paralleling the tracks on the railroad side.

The center portion of the building contains a waiting room 144 feet long by 83 feet wide, with

a clear height of 58 feet from floor to ceiling. This large room is lighted by three immense arched windows on each side (each 28 by 30 feet) through green opalescent glass. The interior of the waiting room is treated in an adaptation of a classic style of architecture similar to the exterior, the color scheme being brownish red and gray for the walls with a deep brown for the ceilings. All of this, combined with the green light through the windows, gives the room a dignified quietness.

In the wings of the building at each end of the waiting room are provided all the accessories necessary to every large railroad depot. In one end are the baggage, express and parcel rooms, while in the other end are provided everything necessary for the comfort of travelers, including men's smoking room, women's retiring room, restaurant, etc. In the center of the large waiting room are the ticket offices, newsstand, telegraph and telephone offices, and other conveniences for the traveling public. In the second story of the main structure are the railroad companies' offices.

The heating and lighting plants have been located in a separate building at the south end of the property, some 500 feet from the main building. The best of material of the various kinds has been employed in the structure. For the exterior there is a marble base of white Colorado-Yule marble five feet high all around the building. The balance of the exterior is in terra cotta and red New Jersey rain-washed brick. The roofs are of red tile. The building is absolutely fireproof and is treated on the in-

terior with tile floors throughout and with marble wainscotting, all harmonizing with the general color effect of the different rooms.

The depot was not built in one particular style but combines elements from several classical styles to create an effect of richness and formality. Elements of the Renaissance Revival and Beaux Arts Classicism styles are most obvious. Renaissance Revival elements include the horizontal division of stories both inside and out, which the use of different materials, colors, and textures for the two stories emphasizes, and the repetition of round arch windows. Beaux Arts Classicism elements include an exuberance of detail; a variety of surface ornament, including pilasters, which are the main vertical elements in the depot and look like square columns attached to the wall; egg and dart molding; brackets (which look like shields) that accent the second story entrances; coffering, which is ceiling decoration that looks like sunken squares; a variety of finishes, both on the interior and the exterior; the dominance of a central axis; and symmetry, so that one side of the building is like the other, and there is a sense of balance.

In 1977 the Denver and Rio Grande Railroad Company sold the depot to the State of Utah, which renovated it as the home of the Utah State Historical Society. It moved into the building in December of 1980.

Union Pacific Railroad Station South Temple and Fourth West



Designed on a grand scale with thoughtful detailing, the Union Pacific Railroad Depot is an imposing landmark in Salt Lake City. It was built between 1908 and 1909. The architect was D. J. Patterson and the consulting engineer John D. Isaacs.

The station is a large detached building, basically rectangular in shape with wings on both sides of the central waiting room complex. The central area is 100 by 136 feet while the wings measure 71 by 126 feet each. The central complex is the tallest but contains only two stories, the added height taken up by a dome ceiling over the waiting room. The wings contain three stories each and are arranged symmetrically with respect to the central complex. There is a basement under both wings but not under the central complex. Basement walls are constructed of reinforced concrete with some brick-work. Exterior walls on the first level are made of cut gray sandstone that has a smooth dressed finish and is laid in even courses. The sandstone is a veneer for the structural walls of reinforced concrete. Walls above the first level are of brick, laid in stretcher bond. The mammoth roof is mansard and features small circular French Second Empire dormers that seem overwhelmed by the massive arc of the roof and the large windows on the lower level. The roof terminates with fancy metal entablatures and crestwork, all in French Renaissance style. The cornice is heavily molded, boxed, bracketed and has a molded frieze. Window bays in the station are of three types — square, segmented and Roman. The flat bays contain several window types, most of

which feature decorative brick framing in the form of radiating voussoir headers or corbeled square brick "frames." In each bay are combination of double-hung sash windows and larger fixed sash center and transom windows. The segmented bays are on the ground level only and constitute the openings for several triple-door entries. The three Roman or half-round bays are found on the second level of the central complex of the station. These bays are recessed from the main plane of the building and have corbeled arches. The windows themselves are either fixed or easement.

Other exterior decorative elements include twin front towers, carved stone gargoyles, faint quoins at the building's corners, classical fascia on the entry canopy, stained glass windows (on the west side), and original gas lamps.

The station's interior consists of a typical grouping of railroad-related rooms, including waiting rooms; baggage rooms; ticket office; employees and administrative offices; railway agent and express offices; telegraph, engineering and equipment offices; club rooms; and many other specialized rooms and areas. Most impressive architecturally is the large waiting room with its round, vaulted ceiling and lighting fixtures recessed in the arches of the vault. French Renaissance decoration is again apparent in the Classical wall pilasters, cartouche motifs at the capitals, round arched hallways and balcony bays and overall Classical treatment of moldings and other decorative elements.

**Amussen Duplex/Japanese Church
of Christ Dormitory
243 West First South**



Demolished in 1981, this two-and-one-half-story duplex was built about 1904 for Anna K. Amussen, plural wife of Carl C. Amussen, a prominent Salt Lake City and Logan businessman who established one of the first jewelry stores in Utah and served as Brigham Young's personal jeweler. She moved from the structure in 1910. The building remained in the Amussen family following her death in 1911 until 1924 when the Japanese Church of Christ bought it for use as a dormitory for Japanese students.

The building was a Victorian duplex of two-and-one-half stories plus a basement. It had a hipped roof, from which gable-roofed bays projected. Elevations were symmetrically arranged. Side bays were three sided, while front bays were rectangular. Gables had pent ends, pressed metal siding that appeared as decorative shingling, and a central window. A gabled dormer with boxed cornice was centered on the main elevation. Tuscan column supports were used for the front porch. The single

story, frame, rear porch had a hipped roof. Windows were generally double-hung sash types set beneath segmental relieving arches. Sills were of contrasting stone. Rough faced bricks marked the water table and functioned as quoins on the side bays.

Intermountain Buddhist Church 247 West First South



These churches were both built in 1924 and have been important parts of Salt Lake City's Japanese community. The Buddhist Church was demolished in the fall of 1981.

In 1884 the Japanese government lifted its ban on emigration, and Japanese people began to migrate to other countries. The first Japanese came to Utah in the late 1880s and found employment mainly as railroad laborers. In 1900 there were 417 Japanese immigrants in Utah, 11 women and 406 men. By 1910 the number had increased to about 2,000, and by 1920 to nearly 3,000. Throughout the United States the new arrivals met with prejudice and discrimination. Typically characterized as "unhygienic shack dwellers," and "poor workers," they were widely viewed as incapable of becoming good citizens and therefore a threat to American democracy. To combat the hostility they met, incoming Japanese immigrants developed a rich and close community life. At the center of the Japanese community was the church.

Japanese communities throughout the United States were predominantly Buddhist. The first Buddhist church in the United States was founded in San Francisco in 1899. In Salt Lake City, the Buddhist, originally the Intermountain Buddhist, church was founded in 1912. The hall in the Kyushuya Hotel at 168 West South Temple served as the first meeting place under the Reverend K. Kuwahara. When first organized, the church had ten members. By 1918 membership had so increased that a Sunday School was established, and in 1923 the Young Buddhist Association (YBA) was

Japanese Church of Christ 268 West First South



organized. On June 1, 1924, groundbreaking ceremonies for a new church at 247 West 100 South were held. The building was dedicated on December 7 and 8, 1924.

Unlike the Gothic styled Japanese Christian Church across the street, also built in 1924, the Buddhist Church featured definite Japanese architectural characteristics. A two-story brick building, the front facade had been stuccoed, giving the wall a flat, austere appearance. Relief came through a clipped roof, moulded cornice, multi-paned upper-window bays, moulded frontpieces over two of the front-door bays, and a large swooping canopy over the central-door bay. The canopy, with its oriental form and detailing, was the major Japanese design element.

Although predominantly Buddhist, Japanese communities included a substantial number of immigrants who had been converted to Christianity in Japan, and increasing numbers converted to Christianity following their arrival here. The first Japanese Christian organization in the United States was founded in San Francisco in 1877. It was an independent organization, unaffiliated with any Christian church. In the 1880s various churches, most actively the Methodists and the Presbyterians, established missions for the Japanese in San Francisco. In Salt Lake City the Japanese Christian Church was established in October 1918 through the cooperative efforts of the Japanese Presbyterian and Congregational churches of the Pacific Coast. Reverend M. Kobayashi was sent by the board on October 3 to make preparations for the establish-

ment of the church, and Reverend H. Toyatome, the first minister of the church, arrived on October 5. Officers were elected and evangelizing work was encouraged to recruit Japanese Christians to join the newly established church. The preaching field included not only the state of Utah but also most parts of Idaho, Nevada, Wyoming, and a small part of Colorado. To assist the minister in the evangelical work the Ladies Society and the Christian Endeavor Society were organized. Both a Sunday School and a Bible class were formed, though on a small scale. In 1953 the church was separated into Issei (first generation Japanese) and Nisei (second generation Japanese) branches. They functioned as two separate groups until a merger in June 1967.

The church is a one-story brick building of Late Gothic Revival style and features pointed Gothic windows with tracery of cast stone. It made an interesting contrast with the Buddhist Church across the street, which attempted to show its ethnic identity by applying oriental motifs to an otherwise unchurch-like structure. The Japanese Christian Church with its Gothic style corresponds to the mid-nineteenth century concept that "Gothic is the only Christian style." The building is unaltered and in good condition.

**Utah Slaughter Company
Warehouse
370 West First South**



This building is the only remaining commercial structure designed by prominent Utah architect William H. Folsom. It was built in 1892 at an estimated cost of \$9,000 as a storehouse for the Utah Slaughter Company. John H. White founded it in 1892 and quickly began construction of a complex of buildings: a small office building; a "Hides and Wool Warehouse"; a building used as a "Smokehouse, Sausage Factory" and for "Steam Lard Rendering"; and an engine room. This building is the only one of those remaining today. The 1898 Salt Lake City Sanborn map labels it a "cold storage building" and indicates that the basement was used for "Salt Meat Storage," the first floor for "Cold Storage," and the second floor as an "Ice House." By 1900 the Utah Slaughter Company had gone out of business and the Armour Company of Omaha, Nebraska, "meat wholesalers," occupied the building. In 1912, another meat wholesaler, The Ogden Packing and Provision Company, moved into the building. According to advertisements, it dealt with "Wholesale Meats and Provisions" and offered a "Full Line of Packing House Products."

Folsom is noted especially for his work on Mormon church structures, including the Salt Lake and Provo tabernacles and the Manti and St. George temples. He also designed residential and commercial buildings, including the Amussen's Jewelry Building and the ZCMI Building. Only the facades of each remain. His other commercial structures included Salt Lake City's Hooper and Eldredge Block and the Wells Fargo Bank Building.

This warehouse reflects characteristics of other Folsom designs. The main facade exhibits end pilasters of two stories and interior pilasters of one story, dividing the commercial style glazing of the ground floor. Cornices are located at the roof line and above the ground floor. The upper cornice has end terminations and brackets with decorative motifs between. Second-story window treatment is a repetition of a single motif. A segmental arch contains two double-hung windows that are divided by a frame pilaster. Surrounds and segmental insets are decorated with Victorian eclectic motifs. An inset sign identifies the function of the structure as a wholesale warehouse.

Central Warehouse 520 West Second South



This four-story reinforced concrete warehouse is part of Salt Lake City's railroad terminal district. The area had its origin with the coming of the railroad to Salt Lake in the late nineteenth century, had essentially attained its present character by about 1920, and as a whole helps document the way the city evolved from its origin as an agricultural Mormon village to a regional commercial center. A central element of the railroad district was commercial warehouses. The Central Warehouse building's detail, handling of style and proportions, and integrity make it one of the best warehouse examples in the city.

The building was constructed in about 1929 for George E. Chandler, a prominent Salt Lake businessman who had founded the Central Warehouse Company the previous year. He was born about 1851, came west around 1868, and in 1875 established a lumber, coal, and feed business in the new and booming mining town of Bingham, Utah, twenty miles southwest of Salt Lake City. He later organized the Bingham State Bank and the First National Bank of Utah. In 1931, two years before his death, he moved to Los Angeles, leaving management of the Central Warehouse Company in the hands of his daughter, Mrs. Bess C. Rooklidge. Following his death in 1933, ownership of the company passed to her.

The building remains essentially intact. Only for the main facade was brick facing used. Concrete members divide the primary facade into three bays and function visually as pilasters, connected at the roofline by a stepped cornice and a continuous

stringcourse. Modernistic tile detail marks the tops of pilasters. The entrance is rich in detail with Mannerist overtones and a period use of multicolored tile. A round-arched entrance opening with pronounced keystone, and a foiled panel above, is flanked by pilasters of Classical implication. Volutes rest on the capitals of the pilasters. A rectangular tablet spans the width between pilasters. Windows are rectangular in shape, containing twelve panes. An unobtrusive contribution to the facade scheme, they are arranged in a symmetrical manner. Three unit window panels are located at the first- and second-story levels. On the upper floors this changes to a two-window grouping in each bay.

Utah Ice and Cold Storage Company 551 West Third South



The Utah Ice and Cold Storage Company building is a rectangular brick structure of no particular architectural significance. The painted mural on the north elevation, however, is probably the finest example of period commercial art on the exterior of a building in the downtown Salt Lake City area. Few examples of exterior painted advertising of the early twentieth century remain. Multiple colors, serifs, flourishes, and curving horizontal movement typify the mural as a work of this period. Painted advertising on the elevations of commercial structures was a common practice during the later nineteenth and early twentieth centuries. In this case an extra effort went into the function, making the mural aesthetically pleasing and a distinctive feature of the structure.

The building was constructed about 1902 for the Utah Ice and Storage Company. According to city directories, it manufactured and sold artificial ice and provided "cold storage." The 1911 Sanborn Map indicates that the building was in operation "day and night." The company was a large firm and occupied the building until recently.

Warehouse Historic District

The Salt Lake City Westside Warehouse District contains fifteen closely grouped buildings that are located along both sides of Second South between 300 West and 400 West Streets, along Pierpont Avenue between 300 West and 400 West, and at the corner of 300 South and 300 West Streets. The buildings were constructed between 1890 and 1927 and are part of the railroad terminal area that emerged as part of Salt Lake City's "westside" as a consequence of the spread of a network of rails throughout Salt Lake in the late nineteenth and early twentieth centuries. A double set of railroad tracks run down 400 West, along the west boundary of the district. Spurs from this track run behind all of the buildings in the district. The buildings are large brick and concrete structures, generally two-to five-stories high, similar in scale, proportions, and use of materials. Demonstrating late nineteenth and early twentieth century commercial-warehouse style architecture, these structures document the increasing use of reinforced concrete replacing all masonry construction. Rectangular plans and multiple bay facade divisions are characteristic. Allusions to specific styles are vague and detail minimal, though the structures are visually impressive. Style features are best defined by period, i.e., early Commercial, late Nineteenth Century, early Twentieth Century.

Buildings contributing to the character of the district are:

1. Crane Building, 307 West Second South, 1910.
2. Symns Wholesale Grocery Company, 327-331 West Second South, 1892-93.
3. Jennings-Hanna Warehouse, 353 West Second South, 1915.
4. Keyser Warehouse, 357 West Second South, ca. 1902.
5. Henderson Block, 375 West Second South, 1897-98.
6. Keyser Warehouse, 312 West Second South, 1920.
7. Keyser Warehouse, 320 West Second South, 1919.
8. Keyser Warehouse, 328 West Second South, 1909.
9. Kahn Brother's Grocery Building, 342 West Second South, 1900.
10. N. O. Nelson Manufacturing Company/Salt Lake Stamp Company, 380 West Second South, 1923.
11. Cudahy Packing Company, 235 South Fourth West, 1918.

12. Keyser Warehouse, 346 Pierpont Avenue, ca. 1902.
13. Free Farmer's Market, 333 Pierpont Avenue, 1910.
14. Nelson-Ricks Creamery Company, 314 West Third South, 1927.
15. Firestone Tire Company, 308 West Third South, 1925.

The district was originally a residential area and part of the original Plat of the city. It began to change in the 1880s. No new residential construction took place after that, and warehouses began to replace residences. The process was gradual and can be most easily traced through old Sanborn Insurance Maps. The 1889 map is the earliest we have of the area. It shows the southern-most of the two blocks, block 61, as almost entirely residential. The only exceptions were the First Baptist Church on the southwest corner of 300 West and 200 South, where the Crane Building now is, a small carpenter shop, and a large warehouse labeled "Ham and Meat; Hides, Wool, and Storage." By 1895 the block had changed a little. Two warehouses had been built, at 335 West Second South and at 341-47 West Second South, and railroad spurs had been constructed behind them. By 1898 another warehouse had been built, this one for the Cudahy Packing Company; two others, the Henderson Block and the Symns Grocer Company, were under construction; and a railroad spur extended the entire length of the block. In 1911 the Pierpont produce complex had been built, only a few private residences remained on the block, and the area had pretty much assumed its present character.

Block 66 demonstrates a similar pattern. The 1889 Sanborn Map shows that while the block was almost entirely residential, railroad tracks had been laid across its southwest corner, and around the tracks were a coal yard, a lumber yard, and a two-story grain storehouse. The 1895 and 1898 maps show the block essentially unchanged, but by 1911 a dramatic transformation had taken place. Only Second South remained residential. The rest of the block was commercial and industrial. A railroad spur ran the entire length of the block and paralleled Second South. By 1923, with the construction of the Salt Lake Stamp Company building, the block assumed its present character.

Crane Building 307 West Second South



The Crane Company constructed the Crane Building in 1910 at an estimated cost of \$100,000 for its Salt Lake City branch. It was an internationally known developer and manufacturer of valves, engines, pumps, plumbing fixtures, and heating systems.

The Crane Company was founded in Chicago, Illinois, in 1855 by Richard Teller Crane. Born in Patterson, New Jersey, on May 15, 1832, he had a short childhood. Family financial reverses forced him to go to work as a cotton mill operator at the age of nine. At fifteen he became an apprentice in a Brooklyn foundry where he learned the brass and bell foundry trades. He gained further experience working in a locomotive plant and several printing press machine shops and by age twenty-four had established his own one-man foundry, which he named the "R. T. Crane Brass and Bell Foundry." Crane was molder, furnace tender, metal pourer, casting cleaner, salesman, and everything else. His business expanded rapidly, however, and within a year he took on three employees and began to fill orders in Wisconsin, Kentucky, and Iowa.

Crane's business was a success from the beginning, largely because he was a pioneer in the manufacture of metal pipe fittings, which he first introduced to the U.S. in 1845. Securing hard-to-obtain metals from other states, Crane quickly became Chicago's only source for brass and copper castings and engine parts. With the entire western industrial area as his market, he expanded his operations

and began supplying parts for the emerging railroads.

In 1857 Crane went into the steam heating business and began jobbing wrought-iron pipe and fittings. His first "steam warming" system went into the Cook County Courthouse in Chicago in 1858 and marked the advent of steam heating in the western United States. He later developed valve systems for early oil wells in Pennsylvania and did extensive manufacturing for the U.S. Government during the Civil War. The Crane Company continued to keep abreast of the technological advances of the industrial age and developed an iron foundry and pipe mill — the first such mill west of Pittsburgh. It developed a grey iron foundry, malleable annealing department, and separate shops for machining, blacksmithing, pattern making, steam fitting, and brass finishing. The company was renamed the Northwestern Manufacturing Company at the time it was incorporated in 1865, reflecting Crane's broadened capabilities.

Despite its new name, the business was still commonly referred to as the Crane Company and in 1865 began to manufacture a full line of industrial valves and fittings. Crane's first catalogue, printed in 1866, displayed an impressive variety of products: fire hydrants, ventilating fans, machine tools, water pumps, bung bushings for beer barrels, and steam engines. The company began making steam elevators in 1867 and developed a life-saving valve that controlled the descending speed of elevator engines. In 1870 Crane designed America's first

blast furnace hoist and for the next twenty-five years produced 95 percent of those used in the United States. In 1872 Crane started manufacturing hydraulic passenger elevators and organized the Crane Elevator Company. He developed numerous elevator innovations and produced eleven types of elevators. The Crane Elevator Company merged with others in 1895 to become the Otis Elevator Company.

Another Crane innovation was the introduction of labor-saving mass production machinery into the metal-working field. He also pioneered the multiple purchase machine. One such power tool simultaneously bored cylinders, crosshead guides, and crank shaft bearing. Another was a completely automatic twelve-spindle tapping machine for finishing malleable unions. Others included driven cylinders, a low water alarm for steam boilers, a pipe lap joint, and ceiling plates and pipe hangers that became industry standards.

In the 1890s, with the development of indoor bathrooms, central heating, and taller buildings, the Crane Company flourished. A chemical laboratory was established, the first in the Midwest, and more sophisticated machines were produced to meet the demands of the steel era. Importing European inventors, Crane founded the first steel foundry in the Chicago area. Crane engineers did some of the first serious metallurgical research in the history of American industry while determining the benefits of steel over cast-iron, research which indirectly resulted in the permanent abandonment of cast-iron buildings.

The Crane Company developed high-pressure valves for the power industry, valves for artificial refrigeration, air brake equipment, and countless other specialty fittings. Since Richard Crane's death in 1912 the company has originated or kept pace with most major developments in the field of energy utilization, including combustion engineering, rubber manufacturing, hydraulic and nuclear engineering, fluid and pollution controls, and aero-manufacturing. The company is now a world wide operation with 24,000 employees in eight countries.

The construction of the Crane Building in Salt Lake City corresponded with a period of much construction in the city. Some of the riches reaped from Utah mines were reinvested in the state's urban centers in the form of new businesses. Speculative building projects were frequent and the new aristocracy demanded the best and most modern conveniences. The Crane Company responded by leading the way locally by providing the most up-to-date plumbing, heating, and engineering equipment. Many of the area's most significant structures were fitted with Crane supplies.

The Crane Building is a five-story box-shaped industrial building with a basement. It features "fireproof" construction, except for the unprotected cast-iron columns on the second through fifth floors. It was built with a steel frame wall-bearing system and an elevator shaft made of Sullivan plaster blocks. The roof is flat and has a brick parapet wall along its north and east sides, the street-facing elevations. Approximately sixty-six feet to the square, the building has a rectangular plan. Historically, the first floor was used as a machine shop and for offices, while the upper floors provided warehousing space. A one-story brick machine shop and steel-framed loading dock were added to the south of the building but were removed prior to a recent renovation.

In appearance, the Crane Building is vernacular as to style, but displays some decorative elements at the main entrance and along the cornice of the parapet wall. The main entrance is situated in the middle of the north wall and recessed from the ornamentation. The facade along the lower floor features horizontal brick building and is terminated by a square cut first-story cornice. The facade of the second through forth floors is identical, consisting of symmetrically arranged rows of six-over-six operable sash windows separated by occasional pilasters. A stone belt course along the level of the fifth floor delineates the upper section of the building and helps break the simple facade into its three classically-oriented divisions: base or pedestal, shaft, and capital, all corresponding to the major parts of a traditional column. Consistent with this type of composition is the corbelled and bracketed cornice area of the parapet wall, a modestly decorative treatment that might correspond to a column's capital.

Typical of other Crane Company buildings throughout the nation, the name of the company is prominently located in raised pediments and is displayed on a large neon sign supported by a metal frame on the roof.

A recent renovation to the Crane Building has resulted in its conversion to an office building. The exterior has been restored, the only modifications being the addition of fire stairs, a one-story canopy to the rear (south) of the building, and a minor alteration of the storefront windows along the street level. Some of the interior, most of which was open originally, has been partitioned to create new office spaces.

The architects of the building were Ware and Treganza. (Information about them appears in the history of the Henderson Block.)

**Symns Wholesale Grocery Company
Building
327-331 West Second South**



This warehouse was built between 1892 and 1893 as headquarters for the Symns Utah Grocer Company, wholesalers, which occupied the building for the next half-century.

The architects were Walter E. Ware and Ezra M. Cornell. Ware was one of Utah's most prominent architects in the early twentieth century and in 1902 formed what was to be a lengthy partnership with Alberto O. Treganza. For about ten years before that, he was in partnership with Ezra M. Cornell. Little is known about him, except that he left Salt Lake City about 1908 to work for the federal government and ultimately became a federal building inspector. He died in North Carolina in 1938. (For information on Ware, see the history of the Henderson Block.)

The building is four stories in height. The main facade is Richardsonian in its round-arched arcading, which creates four bays. Though street-level window and entrance modifications have occurred on the main facade, the upper levels are intact.

Emphasizing the round arches are dentiled archivolts. Windows are placed in groups of three at each floor between the arcades. Molded rec-

tangular panels mark horizontal divisions between floors and include a dentiled cornice configuration. Fourth-story windows conform to the shape of the round arches. Side elevation windows have segmental arches, as do the windows of the rear brick extension.

Jennings-Hanna Warehouse 353 West Second South



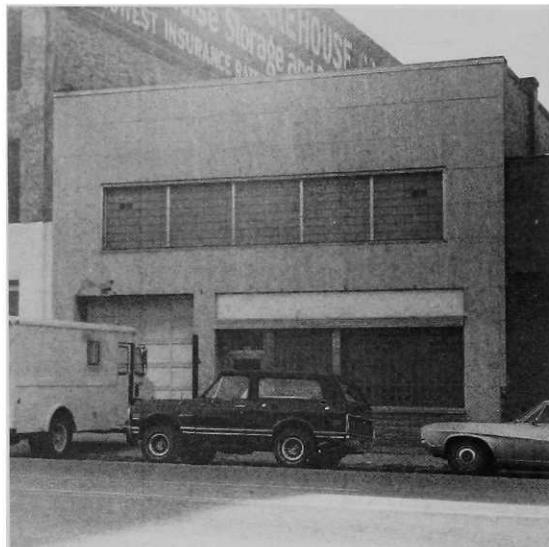
This building was constructed in 1915 at an estimated cost of \$80,000 for the Jennings-Hanna Investment Company as headquarters of the Jennings-Hanna Warehouse Company. The principals in those firms were James E. Jennings and Eugene F. Hanna. Little is known about them.

The architect of the warehouse was one of Utah's most prominent, Richard K. A. Kletting. Among the other buildings he designed during his career were the original Saltair Pavilion, the Deseret News Building (now the Union Pacific Building, at Main and South Temple Streets), and the old Salt Palace. (For more information about him, see the history of the McIntyre Building.)

The building is four stories high and is made of brick and reinforced concrete. The street-level elevation has been modified. As with the warehouse across the street at 380 West 200 South, exposed horizontal and vertical concrete members

form a grid pattern on the exterior elevation, clearly marking the eight bays and four stories. Windows have concrete sills and an interesting six-over-two double-hung sash treatment. Windows are all contained within the brick created by the concrete grid. A shallow corbelled cornice marks the flat roofline.

Keyser Warehouse 357 West Second South



This warehouse was built between 1898 and 1911, probably in 1902, by Aaron Keyser, a prominent Salt Lake City businessman. He also built the four warehouses across the street at 312, 320, 328, and 342 West 200 South, and the one to the south of this building at 346 Pierpont Avenue. (For more information on Keyser, see the history of the warehouse at 328 West 200 South.) The original tenant of the building is unknown, but in the 1920s it housed the Oliver Chilled Plow Works, in the 1930s a wholesale furniture store, and in 1942 a wholesale electrical supply company.

The building is two stories high and has a rectangular plan and elevation. The original facade appearance was updated in the 1950s to a modernistic character, indicated by metal trim and crushed stone slabs. An elongated rectangular opening at the second story contains square glass

blocks to light the interior. Similar window treatment has been used on the ground floor, which has an asymmetrical piercing. Here the main entrance and service garage entrance are located. Irregularly coursed stone below ground-floor windows is probably a later modification.

Henderson Block 375 West Second South



The Henderson Block was constructed in 1897-98 for Wilber S. Henderson's wholesale grocery business. The architect was Walter E. Ware, a prominent Denver and Salt Lake City architect.

Born in upstate New York in 1859, Wilber S. Henderson traveled west to Leadville, Colorado, at age seventeen, engaged in freighting produce on the Missouri and Arkansas rivers, and became acquainted with Silas W. Eccles, General Freight Agent for the Union Pacific Railroad, who sent him to Utah to purchase cattle for the railroad. In Utah Henderson found an uncle, Chester S. Henderson, struggling with a small retail grocery business, Milan and Henderson. Drawing upon his experience with produce, Wilbur offered to manage his uncle's store, resulting in the formation of the Henderson Company in 1889.

Utah's earliest grocerymen operated out of small stores, accumulating their merchandise by growing their own produce or buying directly from local farmers. Eventually, cooperative stores were organized and dominated retail grocery sales, particularly after the Zion's Cooperative Mercantile Institution (ZCMI) network of stores was established in 1868. Under the United Order system, hundreds of Mormon ward cooperative stores appeared during and after 1874. Many of these stores continued to operate under private ownership after the larger organizations that had created them failed. With the Mormon merchants benefitting from lower prices due to cooperative farming and wholesaling, many non-Mormon grocers found it difficult to compete.

After spending a few years as a retail grocer, Wilber S. Henderson struck upon an idea that allowed him not only to become more competitive but also to expand his business into one of the largest merchandising institutions in the state. He decided to start his own statewide wholesale produce business and to locate his headquarters along a railroad line in order to reduce distribution costs. In 1896 Henderson, with Silas W. Eccles, then general traffic manager of the Oregon Shortline Railroad, made the first of several purchases of land along a major rail line at the intersection of 200 South and 400 West Streets and in July 1897 took out a building permit for a "brick and stone warehouse, three stories \$20,000, W. E. Ware, architect." The building, the first produce warehouse built along the tracks, was completed in 1898.

Architect Walter E. Ware was born in Needham, Massachusetts, August 26, 1861, the son of Elijah Ware, whose 1865 invention of a steam engine carriage was a forerunner of the automobile. Ware came to Utah in 1889 after spending four years in Denver, Colorado as an architect and soon became one of Salt Lake City's leading architects, designing such buildings as the First Presbyterian Church; the Aviation Club; the University Club; the Masonic Temple; the First Church of Christ, Scientist; St. Mark's Hospital; and numerous commercial and residential structures. In 1902 he entered into partnership with Alberto O. Treganza, and until the dissolution of the firm in 1926 Ware and Treganza had a regionally significant impact. Ware died in 1951 after having actively practiced architecture for

sixty years. The Henderson Block is one of his best preserved early works and, considered in the context of other period warehouses, represents a high achievement in warehouse architecture.

The Henderson Wholesale Grocery Company did not immediately occupy the building. Rather, they rented it to another grocery wholesaler, the Cosgriff-Enright Company. One of its principals, James E. Cosgriff, came to Utah from Vermont and in 1903 founded the Continental National Bank after a successful career in wool growing. He went on to purchase several other banks in the state and became one of Utah's leading financial figures.

In 1906 Henderson vacated his store on Main Street where he specialized in "Imported and Fancy Groceries" and moved into his own building as a "Wholesale Grocer." By 1917, when the Henderson Company had become a statewide distributor of groceries and staples, he sold his interests to the Utah Wholesale Grocery Company, which continued to occupy the old building. The geographical impact of the new company is reflected by the fact that Henry T. Reynolds, president, resided in Springville, Utah, while Joseph T. Farrer, secretary, lived in Provo, and John C. Deal, treasurer and manager, in Salt Lake City.

As the Utah Wholesale Grocery Company grew so did the building. In 1931 large, one-story brick and concrete additions were made to the east of the original warehouse and in 1936 to the south following the angle of the railroad spur. The company ultimately became the United Grocery Company and vacated the Henderson Block in favor of larger quarters in the Salt Lake Hardware building. The Utah Liquor Control Commission later occupied the building. Clark-Leaming, an interior design firm, now occupies the Henderson Block and has undertaken extensive restoration of it.

The Henderson Block is a three-story warehouse with a basement. The original building measures 74 by 100 feet and is 52 feet to the square, containing floors 24, 20, and 16 feet high. The masonry building is of post and beam construction with three rows of brick and stone load-bearing piers on the basement and street level and red brick at the second and third levels. The roof is flat and is contained within brick parapet walls located around the circumference of the building. The building has a freight elevator and a decorative metal vault. The first floor was originally divided into a store and offices, while the upper floors were unpartitioned open spaces used to store produce. This configuration largely exists today, with the exception of some recent partitions that have been added to provide compartmentalized offices.

The building is unusually decorative compared to the vernacular brick warehouses more commonly

found in the state. The facade makes an imposing statement of strength and order. The first level is of rusticated sandstone with large Roman-arched bays containing windows and a set of double doors. Arranged symmetrically, pairs of square window bays in the second and third levels are situated directly over the arched bays of the street level. Each floor is articulated by rusticated stone belt courses that also form the sills and lintels of the window bays. The most decorative element of the facade is an ornamental projecting cornice that is classically moulded and has a central pediment containing the inscription "W. S. Henderson." The tin cornice has crown mouldings, egg-and-dart bands, foliated brackets, a dentil band and a wide, foliated frieze. A metal flagpole is mounted on the roof directly behind the center pediment.

The original Henderson Block, along with its later additions, retains nearly all of its original fabric, detailing, and character, even after a recent renovation. The masonry facade has been cleaned and the cornice repainted. Small planter boxes have been placed on the sidewalks beneath the window bays. The original appearance of the facade is otherwise unchanged. Inside, the conversion of a warehouse to offices, a furniture showplace, and a design studio has been accomplished with little change. The brick and stone piers, chamfered wooden posts, and massive wooden beams have remained exposed. The elevator, stairway, vault and high ceilings remain, and original partitioning has been respected. The few partitions added for the purpose of creating more offices has had a minor effect on the historic quality of the design. Wooden trim and floors also remain and have been refurbished.

As the wholesale grocery business expanded, additions were made to the original building. In 1931 and 1932 a one-story brick addition 18 feet high and measuring 80 by 130 feet was made to the east of the original structure. This first addition, made as a shipping dock, has brick walls, a reinforced concrete floor and roof, exposed steel posts and roof girders, and two 14- by 50-foot wired glass skylights, all of which remain intact. The brick used in the facade is red and does not detract from the older structure. The original garage doors of the addition have been replaced by metal framed window bays for the purpose of enclosing the building as a furniture display area. A second part of the 1931-32 addition consists of a one-story brick and concrete structure, 36 by 50, feet built at the rear of the Henderson Block. This structure is built a few feet north of the railroad spur. A final expansion was made in 1936 when a one-story red brick and concrete structure, 51 by 50 feet, was built at an angle a few feet north of the curve in the spur. This

last addition was connected to the rear of the Henderson Block, its west facade being flush with the west facade of the 1897-98 building. The additions, while not of the same period or style as the first building, do not obstruct or distract from the two primary facades of the Henderson Block. They do, however, show how the business grew and how expansions were made to better utilize the railroad spur made by Henderson to facilitate the distribution of his produce throughout the state.

Keyser Warehouses

312, 320, 328 West Second South



This complex of three warehouses was built over a twelve-year period in the early twentieth century for Aaron Keyser, a well-known Salt Lake City businessman. The building at 328 West 200 South was constructed in 1909. The architect was David C. Dart. The warehouse at 320 West 200 South was built in 1919, and the one at 312 West 200 South in 1920. The architect for both was William A. Larkin.

Keyser was born and raised in Belvedere, New Jersey, and came to Utah in 1868. His business interests were diversified and during his lifetime he was engaged in tanning, lumbering, ranching, cattle and sheep raising, mining, real estate, insurance, and loans.

The building at 328 West 200 South was originally used as a warehouse for the M. A. Keyser Fire-proof Storage Company and as office space for other Keyser enterprises. In 1926 the Keyser Company began leasing part of the building as commercial office space. From the first, the other two buildings were leased to various companies. The main occupant of the building at 312 West 200 South, for example, was the General Electric Supply Company, which was in the building from 1929 until 1969. Tenants at 320 West 200 South have included Mountain States Supply Company (a plumbing supplier); Hood Rubber Products Company; F. C. Richmond Machinery Company; and Sears, Roebuck and Company; while occupants at 328 West 200 South have included the McGahen Brokerage Company and the Curtis Candy Company.

Though built at different times, and with two different architects, the buildings form a coherent unit. They are rectangular in plan with flat roof-lines. The earliest portion, the building at 328 West 200 South, is five stories high and four bays wide, and the eastern most section, 312 West 200 South, is four stories high and three bays wide. Each structure demonstrates a molded cornice with modillions. A molded cornice above the street level unites the structures visually and also separates the street level facade from the upper stories. Later pebble panel siding at the street level and window modifications add to the effect. Wide pilasters divide facades vertically into bays. Windows are recessed into shallow rectangular spaces, the tops of which are corbelled outwards. Double-hung sash windows, grouped in units of two or three, share continuous, pronounced sills and flat arches with projecting keystones.

Kahn Brothers Grocery Building 342 West Second South



This building was built in 1900 for Aaron Keyser, a prominent real estate investor and businessman. He also owned the buildings at 312, 320, 328, and 357 West 200 South and at 346 Pierpont Avenue. (For more information on him, see the history of the building at 328 West 200 South.) In 1901 Keyser leased the building to Emanuel Kahn, and for the next eleven years the Kahn Brothers Grocery, "wholesale groceries, cigars, and tobacco," occupied the building. Emanuel Kahn was one of the first Jewish merchants to take up permanent residence in Utah. An immigrant from Germany, he arrived in Utah in 1867 and entered into partnership with his older brother, Samuel, in a grocery business. Dedicated to religious and fraternal affairs, Emanuel was one of the leaders in the founding of Salt Lake's B'nai Israel Congregation in 1881 and the Congregation Montefiore in 1899. He was also active in the Masons and in 1874 helped found the Masonic library. In 1913 the Kahn Grocery Company moved to another location and the N. O. Nelson Company moved into this building, occupying it until its own warehouse at 380 West 200 South was completed in 1923. The company manufactured heating and plumbing supplies. From 1923 until 1934 Keyser leased the building to the U.S. government for use as the Guthrie Station, a U.S. post office. From 1944 until 1976 Axelrad Furniture Company leased the building, and from 1976 to 1981 the occupant was the Western Nut Company.

The building is two-stories high, with a rectangular plan and vertical emphasis. Wall eleva-

tions are of brick, while the foundation is of rough-faced ashlar. The facade piercing is symmetrical, retaining the original street level glazing and entrance scheme. Dividing street level and upper level is a cornice incorporating signage. The cornice is supported visually by end pilasters. Elongated, double-hung sash windows at the upper story form a horizontal band, but a three-two-three pattern was created. The three window groups share a massive ashlar lintel and sill. A central, double, recessed arcade contains two windows of the same type. Above each group of three windows, round-arched windows (now enclosed) are arranged in a fine unit pattern horizontally. These windows share a continuous sill and springers. The roofline is stepped and includes brick corbeling. An applied, molded cornice is located below this.

The building remains essentially unaltered with the exception of a \$250 addition in 1917 described as a "corregated iron storehouse" that the N. O. Nelson Company built.

**N. O. Nelson Manufacturing
Company/Salt Lake Stamp Company
Building
380 West Second South**

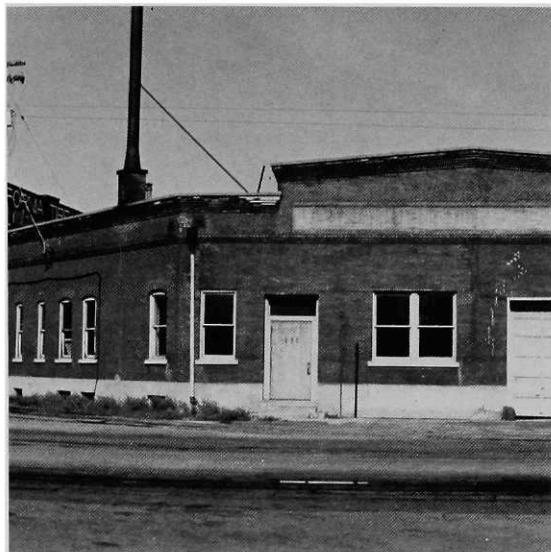


This building was constructed in 1923 at an estimated cost of \$100,000 for the N. O. Nelson Manufacturing Company, which made heating and plumbing equipment. It occupied the building until 1958 when the present occupant, the Salt Lake Stamp Company, bought the building and moved into it.

The architects were Carl W. Scott and George Welch. Scott was born October 17, 1887, in Minneapolis, Kansas, and graduated in 1907 from the University of Utah with a degree in mining. He was given credit for the idea of the concrete "U" on the hill that is still above the university campus. Following graduation he began a career in architecture as a draftsman for Richard K. A. Kletting. In 1914 he became partners with George Welch in the firm of Scott and Welch. Welch was born in Denver, Colorado, on May 15, 1886, graduated from Colorado College, and came to Salt Lake City to begin work as an architect. Active in political affairs while here, he was a member of the Utah House of Representatives from 1919 until 1921. Among the buildings that Scott and Welch designed were Salt Lake City's Elks' Club, South High School, the Masonic Temple, and a number of public school buildings throughout Utah, including Hawthorne Elementary School and Bryant Junior High School in Salt Lake, Park City High School, Tooele High School, Blanding High School, and Cedar City Elementary School.

The building is a five-story structure of rectangular plan that incorporates structural materials of brick and reinforced concrete into a pleasing visual image. The exposed structural concrete system creates a grid pattern of vertical and horizontal members. On the main facade the vertical supports function in the ornamental scheme as pilasters. Each rectangular unit of the grid contains two, twelve-pane rectangular windows. Horizontal concrete members function as lintels while the sills are rough-faced concrete. Main facade treatment wraps around to side elevations accommodating the cover locations. Treatment of the first two stories in this area is slightly different from the rest of the building. A two-story arcade is created by the curved corners of the concrete members at the second-floor level and by the absence of horizontal members at the first floor level, which are replaced by a band of square windows. Modifications to this area include later siding that is not entirely compatible. The main entrance is located in the central bay of the three-bay primary facade. File and rock-faced concrete ornament of Modernistic derivation was applied to the vertical concrete/plaster members. Evidence of tile ornament may also be viewed under the present signage, located on the stepped portions between corner pilasters.

Cudahy Packing Company Building 235 South Fourth West



In 1918 the Cudahy Packing Company of Nebraska constructed this building as a packing plant and office. The architect was James E. Otis. The company's main Utah branch was located in North Salt Lake.

The building has an asymmetrical plan with a raised main floor and a partially lighted basement. The main facade has a false pedimental cornice with stepped ends and corbelled cornices. A corbelled string course horizontally marks a division between the symmetrical upper portion and the

asymmetrical street-level elevations. Double garage doors are located at the south end of this facade, with an entrance and window configuration to the north. Windows are double-hung, sash types. Side elevation windows have segmental arches.

Keyser Warehouse 346 Pierpont Avenue



On this site are located several structures joined together. The two largest and oldest of the three buildings, the one farthest east, and the middle of the three buildings, were built for Aaron Keyser sometime between 1901 and 1904 and were originally leased by the Western Elaterite Roofing Company and the Alliston Storage Company. In 1916 Keyser's son, Malcom A. Keyser, built the third warehouse.

Like his father, Malcom A. Keyser was a prominent Salt Lake City businessman. President of the Keyser Moving and Storage Company and vice-president of A. Keyser Realty and Insurance Com-

pany, he also was on the board of directors of a number of companies, including the Walker Bank and Trust Company and the Utah Power and Light Company. Active in political affairs, he was a member of the Utah House of Representatives from 1925 to 1927 and the Utah State Senate from 1931 to 1935.

Free Farmers' Market 333 Pierpont Avenue



This building was constructed in 1910 by the Eccles-Browning Investment Company at an estimated cost of \$100,000. Apparently the intention was that the building house a "farmers' market" and wholesale produce and grocery firms. Previously, farmers had sold their produce on city streets from their own wagons. Evidently the Eccles-Browning group proposed that it construct this building and that the city compel farmers to locate in it rather than on the street. Farmers refused, however, and shortly after this building was completed, a group of farmers formed the growers market and located a farmers' market at another location in the city, between 400 and 500 South Streets, and West Temple and 200 West. Thus, this building housed only wholesale grocery firms. The original occupants were S. B. Clark, "wholesale meat, produce, commission agents"; Fallas, Price, and Richardson, "wholesale meat and produce"; W. I. Frank, "Fruit, produce, and commission agent"; Hancock Brothers Fruit, "Wholesale"; Hanes-Winegar produce; Hines Merchantile, "Wholesale groceries, produce"; E. L. Price Commission Company, "Produce and Commission agents." Loading docks ran the full length of the building, both back and front. The front docks were for trucking and the back docks for trains that ran directly behind the building on the railroad spur that had been built.

The architect of the building was Samuel T. Whitaker of Ogden. Born in Centerville, Utah, December 20, 1859, a son of Thomas W. and Elizabeth Mills Whitaker, he led a varied career, alternating

periods of private practice as an architect with other pursuits. He traveled throughout the United States as a sketch artist, became associated with the Boston architectural firm of Paulson and LaVelle, doing field work for them in Utah, Montana, and Idaho, and was the superintendent of the Gibson and Sadler Mill, and then the Barnard and White Mill, both of Ogden. He also served as Ogden's police chief for six months and managed the Ogden office of the Utah Light and Traction Company for four years. Among the buildings he designed during his career were Mormon church academies at Alberta, Canada; Oakley, Idaho; Juarez, Mexico; and Hinckley, Utah; and Ogden's Orpheum Theatre, First National Bank, the David H. Peery and John Browning houses, and the Ogden LDS Sixth Ward. With Leslie Hodgson, another well known Utah architect, he also designed the Eccles Building in Ogden. Active in the Mormon church, he was president of the LDS Scotch-Irish Mission from 1888 to 1890 and first counselor in the Ogden LDS Sixth Ward. Involved in civic affairs, he was a member of Utah's Food and Fuels Board during World War I and in 1919 a director of the Utah State Fair Association.

Nelson-Ricks Creamery Company Building 314 West Third South



The building was constructed in 1927 for its present occupant, the Nelson-Ricks Creamery Company. The principals in the company were John A. Nelson and Nathan Ray Ricks.

The architects were Carl W. Scott and George Welch. (For more information on them, see the history of the N. O. Nelson Manufacturing Building at 380 West 200 South.)

The two-story building is an example of a transitional phase of early twentieth-century commercial architecture. Its round-arched arcades recall Classical Revival architecture, while the tiled spandrels and round-arched insets locate the building chronologically in the 1920s. The facade is symmet-

rical in arrangement. Windows are rectangular. A small canopy shelters the main entrance. The design of the building, its materials and its sensitive handling of scale make it an important example of commercial architecture in Salt Lake City in the decade following World War I.

**Firestone Tire Company
308 West Second South**



This building was constructed in 1925 at an estimated cost of \$68,000 for the Firestone Tire and Rubber Company. The current owner and occupant, Bailey Service and Supply Corporation, purchased the building in 1944.

The architects were Carl W. Scott and George Welch. (For more information on them, see the history of the N. O. Nelson Manufacturing Company building.)

The building has a single story near the street and a two-story portion towards the interior of the

block. Piers of Classical influence divide the facade into bays, which were designed to contain garage-type service entrances. Spandrels mark the division between floors. Windows of the upper stories have multi-pane rectangular lights. The structure retains its original integrity.

537 Rear, West Second South



These buildings were an integral part of Salt Lake City's Greek Town from the time of their construction about 1910 until Greek Town began to break up in the late 1930s.

The building at 537 Rear West Second South was constructed about 1910 for a Greek immigrant named Nicholas D. Stathakos. By the time he owned the building, he was involved in banking and real estate and operated a steamship and railroad ticket agency and an importing business.

The building was originally used as both a residence and place of business for George Fundas, who operated a candy business in the building's first floor. He is one of the few early Greek immigrants about whom we know something. According to his obituary, he was born April 10, 1878, in Greece to Stephen and Zoli Fundas. He came to Salt Lake City about 1910, first establishing a small candy business and later founding the Western Importing Company, which he operated until his retirement in 1942. In the early 1920s a Greek contractor named Karlin Kraak lived and maintained his business office in the building. From 1929 until 1942 it housed the Grecian Bakery, operated by Peter Crison and Andrew Dokos.

The building at 561 West Second South was constructed about 1910 for John J. Corum, a well-known Salt Lake City real estate speculator. It originally housed a saloon on the ground floor and a boarding house on the second floor, both operated by Peter Fotis. By 1914 the tenants were Anast Koulis, saloon and coffeehouse; Frank Manos, boarding house; and Peter Zaharias, barbershop.

561 West Second South



Zaharias was born in Athens, Greece, in 1861, came to the United States in 1903, and to Utah in 1909. A barber by profession, he lived in Salt Lake until his death in 1949. Greek saloons, coffeehouses, and boarding houses occupied the building until 1927. After that, a series of non-Greek businesses were there, including a warehouse, the Alder Sales Corporation, and the Fishler Furniture and Hardware Company.

The building at 592-98 West Second South can perhaps be considered the heart of Salt Lake City's Greek Town in the early twentieth century. It was built about 1900 by James Hegney and occupied until 1904 by the H. Alma Reiser Grocery and Dry Goods Company. The building remained in the Hegney family until the mid-1920s. From 1907 until 1912 the Italian-Greek Merchantile Company was located in the building. The owner was Leonidas George Skliris. It was in his grocery, and later saloon, that the infamous "Padrone of the West" operated. He was labor agent for the Utah Copper Company, the Western Pacific Railroad, the Denver and Rio Grande Railroad, and the Carbon County coal mines. With three brothers and other subordinates, he exacted a sum of money from each immigrant seeking work in mines, smelters, mills, "extra" and section gangs, and on road crews. He had contracts with other labor agents throughout the Intermountain West. It was largely through his work that the 1910 United States Census showed the largest concentration of Greeks in the United States to be in the Mountain West.

Skliris was driven from the state after the Bing-

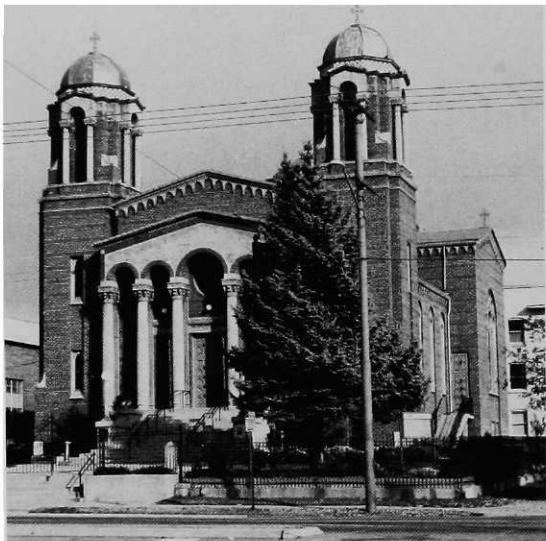
592-98 West Second South



ham strike of 1912. For the next thirty-odd years the building was occupied by the Colorado Meat Market, which Jacob Dorr owned and managed. Also in the building from 1914 to 1925 was the Joseph Tenenzio Grocery. From 1921 to 1930, W. C. Barker and Tollie C. Summers ran an auto repair shop in part of the building.

The building is a single-story brick structure of rectangular plan whose facade exhibits four bays marked by pilasters. A pediment over the second bay from the west creates an asymmetrical arrangement at the cornice level. Street-level glazing conforms to scale and proportions of other commercial structures in the district. The cornice configuration includes corbelling, tin molding, and cubic pseudo towers that are located at either side of the pediment.

**Holy Trinity Greek Orthodox
Church
279 West Third South**



The Holy Trinity Greek Orthodox Church is a fine example of Byzantine design. It is of rectangular construction with two short side wings giving the church the necessary requirement of the figure of a cross. It is of burnished-colored brick with one large dome and two smaller ones. The Corinthian columns on the outside are cut from granite.

Four heavy doors lead to the entrance (narthex) where candles are lighted and icons venerate not the paintings themselves but the personages represented. The nave has two lines of columns that separate the central body from the side pews. Stained glass windows with arched tops light these pews. The side wings terminate in large stained glass windows. The windows depict important New Testament themes: the Annunciation; the Nativity; Christ's presentation of the Lord; Christ at 12 years of age in the Temple; Baptism by John; Calling of the First Disciples; the Transfiguration; the First Miracle; the Prodigal Son; Entrance into Jerusalem; the Last Supper; Gethsemane; Calvary; the Crucifixion; Burial; Resurrection; and Pentecost.

The windows are replete with many universal and Christian symbols: the hand of God; shafts of water to represent baptism; the dove, symbol of the Holy Spirit; dark cloud with rays of light (God's absolution); the chalice; bowed head for candidate waiting Holy Orders; seven candles and olive branch (the reading of several Gospel passages and the oil of the Sacrament of Unction); two crowns symbolizing the sacrament of marriage; the

peacock shedding his feathers for more brilliant ones, reminding the faithful of Christ and Resurrection; the lily, representing Easter and immortality; and the phoenix, the mythological bird that bursts into flame at death and rises again from its ashes, another sign of Christ's triumph over death.

Other symbols are the vine (Christ: "I am the vine, ye are the branches"); the rock supporting the church; the ship that brings the faithful into port from a stormy sea; the open book (the Holy Bible); the cross; the Alpha and Omega, the first and last letters of the Greek alphabet ("I am the Alpha and the Omega, the beginning and the end, the first and the last"); and the triangle that represents the Holy Trinity.

Various symbols of Jesus are on the windows: IC XC NI KA, (Jesus Christ conquers: the sign Emperor Constantine saw in the sky and had made into a banner with which to lead his Christian armies); the sponge and spear of the crucifixion; the fish, a sign used by Christians to communicate with each other in times of danger; two tablets that stand for the Ten Commandments; and the torch, light of Christianity.

The ikon screen that separates the nave from the altar has three doors, two side doors on which the Archangels Gabriel and Michael are painted and the center door, the Holy Gate, beyond which is the alter table. The ikons on the screen are in the prescribed Byzantine order: on the right of the Holy Gate is the figure of Christ in bishop's robes; on the left the All Holy (Virgin) and infant Christ; next to it

the ikon for which the church is named, the Holy Trinity, showing Christ, a white-bearded personage (God), and a dove (Holy Spirit) above them. Saint Demetrios, John the Baptist in animal skins, Saint Paul, and various other church fathers and martyrs are shown. In a row above are ikons with scenes from the life of Christ. Over the Holy Gate is the Last Supper ikon.

On the inside of the large dome that is supported by a square set on columns is painted Christ Pantocrator (Christ the Creator of All). The pendentives of the dome have paintings of the four Evangelists. A clerestory allows light to enter. A massive crystal chandelier hangs from the central dome. During Holy Week, when the congregation is in mourning for Christ, the chandelier is unlighted and a greyness is in the church. At the resurrection the chandelier again glows, and light is synonymous with joy.

The first Greek Orthodox Church in Utah, Holy Trinity, was situated in the center of the non-Mormon immigrant district of Salt Lake City and was the nucleus of Greek Town. Dedicated in 1905, it served the Greek, Serbian and Russian people for almost twenty years. The church, on 400 West between 300 and 400 South Streets, was a small yellow brick building with one dome. Besides the Greeks, "colonies" of Finns, Italians, South Slavs, and Japanese surrounded it.

The Greek immigrants built their church to insure themselves the religious rites of life and death. None of them believed that America would be their permanent home. Many villagers brought small vials or amulets of Greek earth with them. If they were to die in "exile," as they called any life outside their fatherland, they would have a bit of their country sprinkled in their coffins. They were all males and almost all of them boys and young men. Only one Greek woman had arrived from Greece at the time of the building of the church.

Greektown was one block west of the railyards — the lifeblood of the Greeks and all immigrants. During the first twenty years of the century when Greeks began coming to America in increasing numbers, rail lines were proliferating through the prairie states and into the West. Branch lines were laid to connect forty recently opened coal mines to Carbon County, Utah, with the Denver and Rio Grande and Union Pacific terminals. Old narrow-gauge track was being replaced by standard gauge. The laying of track and its upkeep was a major industry and wholly immigrant occupation.

Although fewer Greeks came to America than Italians, with whom they are often compared, there was a sizeable number of them in Utah. They were the largest ethnic component on railroad, mine, mill and smelter rolls. Greek padrones, or labor

agents, accounted for this unusual situation. The leading padrone was Leonidas G. Skliris. One of the first Greeks in the state, he grew immensely wealthy as a steamship company representative and a supplier of Greeks to industries. From each Greek he exacted a large initial fee and one dollar a month deduction in wages thereafter. Skliris was the labor agent for the Denver and Rio Grande and Western Pacific railroads, the Utah Copper Company (now Kennecott), and the Carbon County coal mines.

This constant movement of men from labor gangs outside of Utah and into Salt Lake Greek Town and out again continued until the late twenties. The church was the pivot of all activities. Bearded, long-haired priests wearing black robes, glinting pectoral crosses, and black cylindrical hats walked the streets of their Greek Town domain, performed the mysteries (sacraments), arbitrated disputes, and helped out in matchmaking by writing letters to Greece for illiterate immigrants. One brave Priest, Father Vasilios Lambrides, climbed a Bingham Canyon mountainside to exhort Greek strikers seeking to end Skliris's role as their labor agent to put down their guns.

Until Greek churches were built in McGill, Nevada; Pueblo and Denver, Colorado; Pocatello, Idaho; Great Falls, Montana; and Price, Utah, the Salt Lake City church was the center of Greek life in the Intermountain West. If the immigrants could not come to the church, priests went to them. They rode trains and stages to bury the many young men killed in industrial accidents, to marry others to picture brides, and to baptize children. Archbishops and bishops came to Salt Lake City as to a far-off outpost. As religious articles were replaced with finer ones, the old ones were sent to the churches being built in the mountain states.

The growing number of weddings and baptisms required the building of a larger church. The first American-born generation was now of school age. The new church was built at the corner of 300 West and 300 South on land purchased from the Sweet Candy Company for \$20,250. The building itself ultimately cost \$150,000 to construct. The architects were Hyrum C. Pope and Harold W. Burton working with a Greek architect from Chicago, N. A. Dokas. The church was still in Greek Town, now one block east of the railyards. Its construction presaged the future exodus of the Greek "colony" eastward into the city and beyond it to the mountain slopes as the Greeks became more prosperous and left industrial work for small businesses and professions.

The church's first service was held on the Day of the Dormition of the Virgin, August 13, 1924. Trains and stages brought high-spirited Greek

bachelors from the surrounding mining, mill, and smelting towns. The congregation met at the old church and walked to the new one with the priest and chanter and small boys holding banners leading the way.

A consecration of the church took place on August 2, 1925. A Greek church cannot be consecrated until the mortgage is paid in full. That the Greek immigrants were able to do this within two years shows their dedication to their religion. They were making the transition from labor to storekeepers and businessmen on a small scale. They were marrying, the expense made greater by their bringing brides from Greece, and they had the obligations of helping their parents and of providing dowries for their sisters as Greek custom decreed.

The most important and joyous of all church celebrations was the Easter Feast of Agape (Christian Love). Forty days before Easter the Orthodox begin to relive the events of Christ's life. All meat and meat products are forbidden. Profound grief is intoned during the Holy Week. On Great Friday the flowered tomb is carried three times around the inside of the church while dirges are sung. In immigrant days the procession followed around the church block. After the resurrection on Great Saturday, fasting is over. The Easter feast rewards the faithful with roast lamb, symbol of Christ, eggs dyed red for his blood, goat chess pastries, and honey and nut sweets.

The peak years for weddings and baptisms was in the twenties. The immigrants were beginning to think less often of returning to Greece with their savings. Instead, more picture brides came; the church was continually being swept of rice and Jordan almonds (pelted at the groom), both fertility symbols.

During this time also the Greek Orthodox Archibishopric was being established in America.

The Greek immigrants divided into two factions: those favoring King Constantine and Bishop Germanos Troianos against the followers of Premier Eleftherios Venizelos and Meletios Metaxakis, Metropolitan of Athens, and Bishop Alexander. The dispute in Salt Lake City was disruptive and bitter but did not close the church as happened in many parishes. The church was closed only once, for a short time. This occurred when the "old" Julian calendar was "Americanized." The date of Christmas was changed to December 25. Easter was retained to follow the Jewish Passover. The Serbian Orthodox, however, continued to celebrate Christmas by the "old" calendar on January 7. They also held on to the old-country funeral march to the grave. In the early twenties they were still walking behind the casket from the church to Mount Olivet cemetery, a distance of three miles.

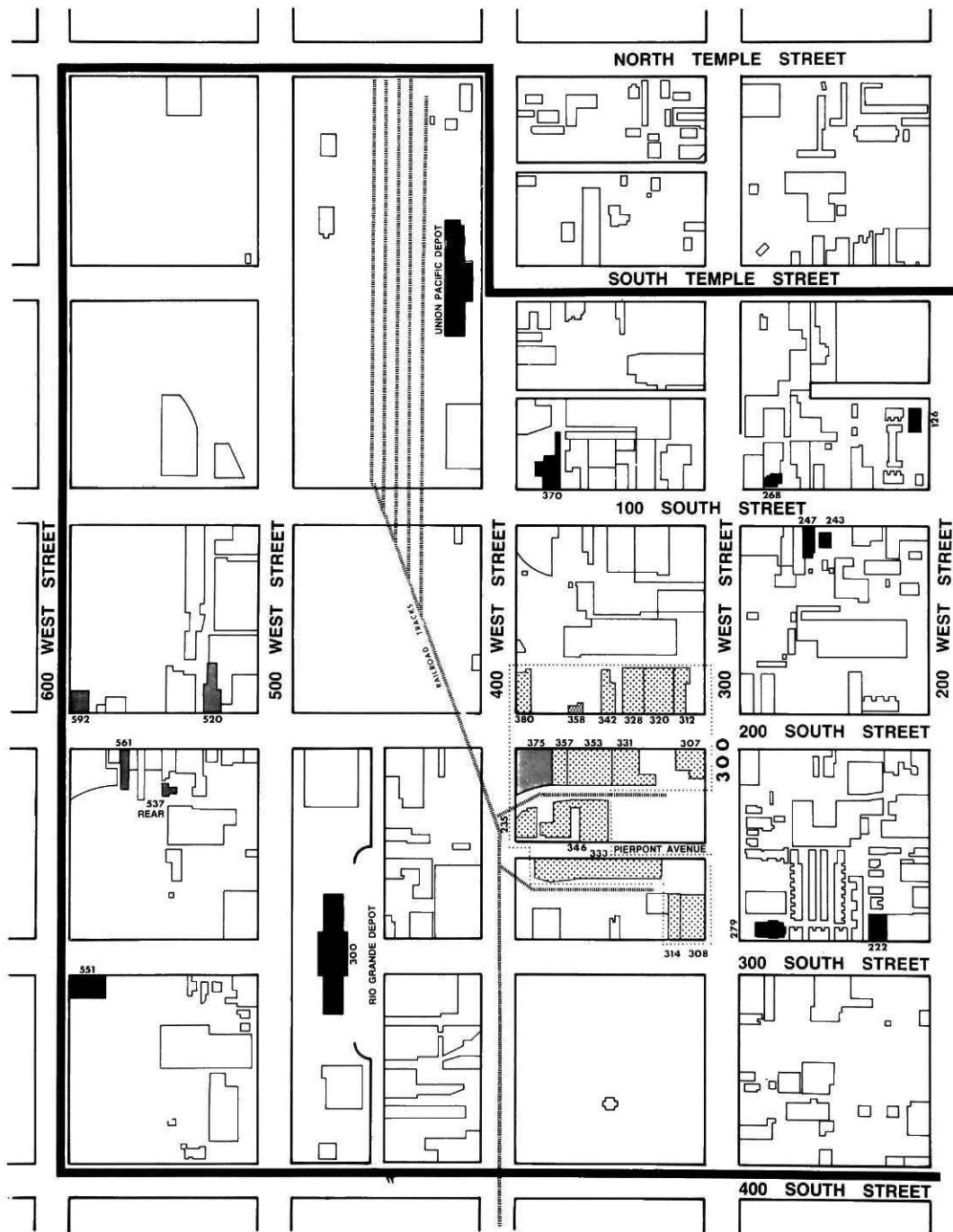
Until the Second World War, any attendance in church or festivity in the building also was an opportunity to shop at the Greek importing stores nearby for Greek feta cheese, kalamata olives, liqueurs, Turkish coffee and paste. Gregory Halles, a leading confectioner in Greek Town, busily took orders on those occasions for pastry sheets (*filo*), wedding crowns, baptismal meals and the memorial wheat that was eaten by friends and relatives forty days after a person's burial.

The depression of the thirties brought difficult years for the church. A president of those years kept the books, swept the floors, and made repairs after his workday at the Garfield smelter.

Following the Second World War prosperity coincided with the coming to maturity of the immigrants' children. The influx of hundreds of new immigrants from Greece gave a vitality to church activities. In 1950 a Memorial Hall was built north of the church to honor the 440 parishioners who had served in the Armed Forces, 13 of whom died.

Map

Salt Lake City Downtown Multiple Resource Area



APPROXIMATE SCALE



□ Significant

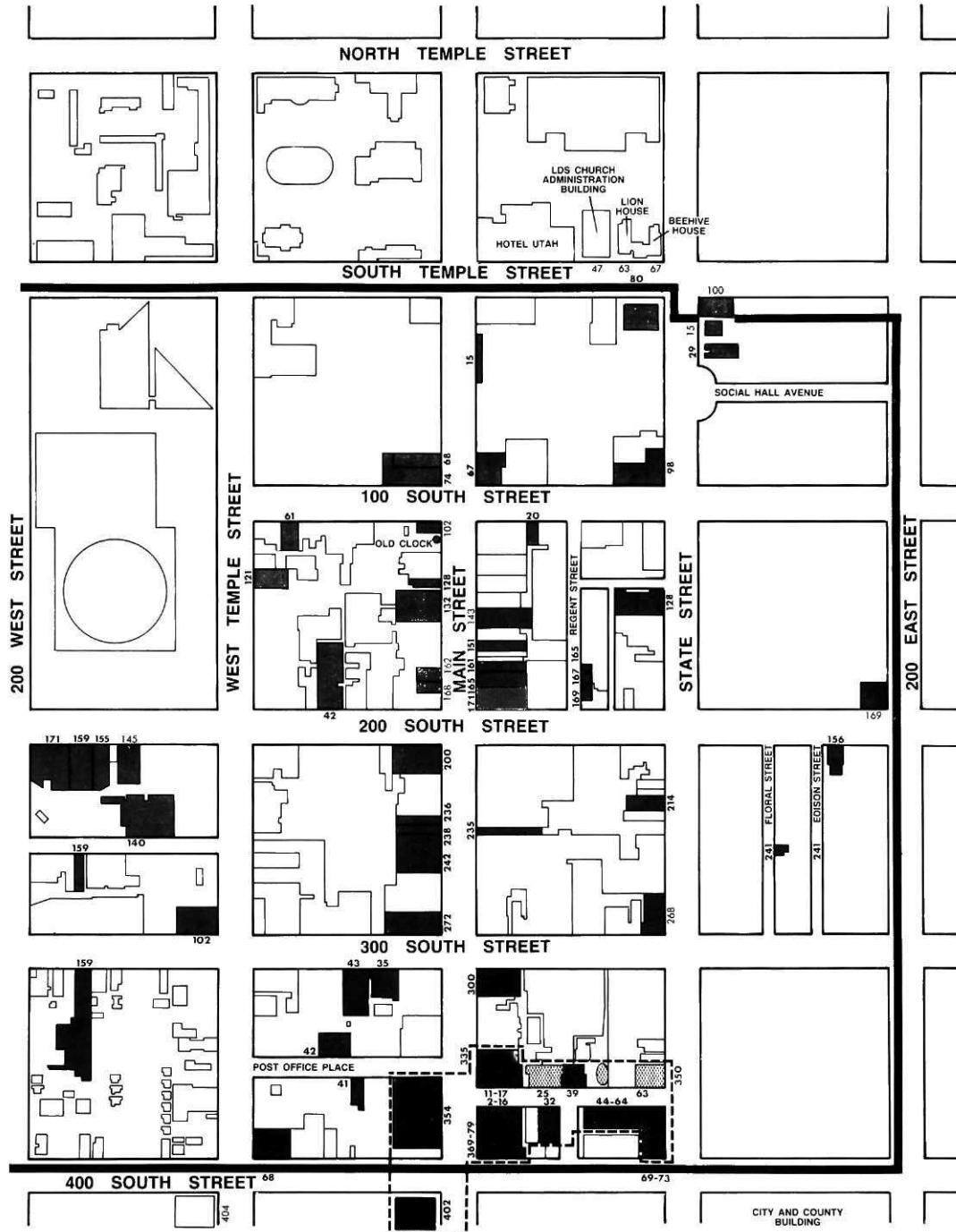
▨ Contributory

▨ Intrusion

▀ Multiple Resource Area Boundary

— Exchange Place Historic District

... Warehouse Historic District



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When a group of active and aware citizens gathered in 1897 in Salt Lake City to found the Utah State Historical Society, they foresaw a great future for the new organization and suggested many areas where there was an urgent need to collect, preserve, and publish. Now under state sponsorship, the Society continues to fulfill the goals set for it long ago and to accept the challenges of the present. It invites today's active and aware citizens to participate in its various programs and to utilize the many services provided for them.

The Society is headquartered in the historic Denver & Rio Grande Railroad Depot, 300 Rio Grande in Salt Lake City.

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The Society's library ranks among the best in the Intermountain Area with a special focus on Utah, the Mormons, and the West. A professional staff serves the needs of many different researchers: students of all ages, history buffs, genealogists, professional writers, local historians, educators, and well-known scholars. All are welcome to use the research facility, which includes an extensive photograph collection.

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Within Utah's borders lie many of the West's most impressive Indian pictographs and petroglyphs and other remains of the Anasazi and Fremont cultures that flourished

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Exceptional pioneer diaries, biographies,



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From "Peoples of Utah" to "Utah in Pictures: The Pioneer Photographer in Utah and the West," museum exhibits give Utahns a link with their rich past during these times of rapid growth and change.

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